

WARREN
MAGAZINE



FAMOUS
MONSTERS
#158
\$2.25 US\$3.00
OCT. 1979

SPECIAL 1980 ANNUAL FAMOUS MONSTERS



EXCLUSIVE INTERVIEW WITH H. R. GIGER
THE GREAT ARTIST WHO CREATED

ALIEN

PLUS LATEST
ALIEN UP-DATE
—NOW SCARING AMERICA!



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SPEAKING OF
MONSTERS

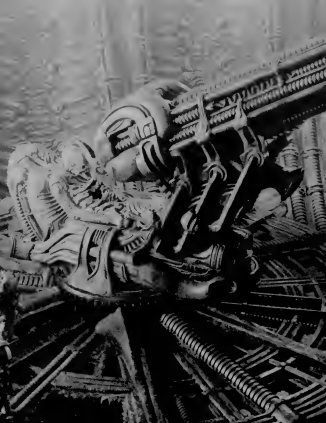
LIP AT BAT!



YOU CAN BAT your bottom heller that This Year's FEARBOOK (which you are holding in your hands--correction: clutched in your claws) is the Greatest, or Thing since the invention of Rollercoasters. By Popular Demand we bring back for your Fright & Delight outstanding articles from as long ago as 100 issues! (Why, that was so long ago that Smog, Cancer & Inflation--and things like that, that make life worth dying for--hadn't even been invented yet. In fact it is doubtful if Your Editor had even been born 100 issues ago in the days of the Prehistoric Monsters.)

We take you back to the Frankenstein Monster of 1910! The Giant GOLEM, Man of Clay. We've got GODZILLA lashed up in THE HOUSE THAT DRIFTED SLOOOO (oops--he just broke out!). You'll meet JOHN CHAMBERS, one of Hollywood's Famous Men Behind the Monster Masks. Unmentionable Monsters from the 3d Dimension will leap right out of the Screen and grab you. There's more . . . much more . . . and Something NEW has been added: more ALIEN coverage, including an Exclusive Interview with Oiger--the World's Most Alien Artist! It is said, this issue is A Work of Art.

*Ernest
Accetta*



Unknown World in a Solar System, far from the familiar one we inhabit, in a Century most of you will live to see, we join the astronauts of Fidelity in gazing in Awe at an ALIEN Creature long dead under Mysterious Circumstances.



ROBOTS, ALIENS, SPACEMEN BATTLE in

STAR WARS

THOUSANDS of years in the future. In the star-strewn vastness of space. We witness a fierce futuristic fight! A galactic cruiser has been crippled and boarded by troops of the Imperial fleet. Taken prisoner is Princess Leia Organa (CARRIE FISHER), stopped from completing her diplomatic mission in the name of the Republic.

The Republic. Now merely a name. Almost totally absorbed by the Galactic Empire, only bands of rebels keep the fire of freedom alive...rebels whom Darth Vader, ruthless Dark Lord of the Sith, has vowed to squish like insects.

Darth Vader. Two meters tall. Bipedal. His face masked by bizarre black metal ex-

Artoo Datoo and See-Threepio helplessly watch rebel troops defend the Rebel Blockade Runner in the magnificent STAR WARS (from Twentieth-Century Fox).



Princess Leia (Carrie Fisher), Chewbacca, Han Solo (Harrison Ford) and Luke Skywalker (Mark Hamill) discuss their best route of escape on the Death Star.



Darth Vader and his Imperial guards take Princess Leia to the Death Star detention center.

cept for a small breath screen. A cloud of evil follows him everywhere.

Before her capture, Princess Organa has given a secret message to a stubby, tripod robot, Artoo Detoo (R2D2), in the hopes that Artoo Detoo and his companion robot, See Threepio (C3PO), might escape in a lifboat and land on the nearby planet of Tatooine. There he is to seek out Obi-wan Kenobi and relay the secret message only to him.

The two robots do escape the captured cruiser and do land on the planet.

But Tatooine is a barren, hot world. Mostly a dry desert. And the 2 robots are captured by Jawas—travesties of men, more rodent than humanlike, red-yellow pupils glowing catlike inside their dark hoods the only signs that they have faces!

The Jawas are scavengers of metal. They suck the robots into their huge sandcrawler, a mammoth tank-like machine, and take them to a nearby human farm.

BEWARE THE IMPERIAL STORMTROOPER!



An Imperial stormtrooper, one of the countless soldiers of the Galactic Empire, fires at the fleeing Princess Leia.

CHEWBACCA

THE 8-FT. WOOKIEE



Furry Alien Wookiee Chewbacca snarls offscreen at enemy. "That's for enough!"

farmers in the sky

Luke Skywalker (MARK HAMILL, in real life a young but long-time fan of FM) and his uncle run the farm. Luke is a young, hot-headed youth who longs to join the space academy on a far-away world and hates the dull farmer life. When his father buys the 2 robots (they are in much better condition than the others which the scavengers offer) he gets his chance for adventure.

Artco Detoo is impelled to find the mysterious Obi-wan Kenobi so he escapes from the farm and sets out across the vast desert.

Luke and the humanoid robot See Threepio chase the little tripod robot across the vast wastes. During the chase they have an unexpected & unwelcome confrontation with the dreaded Tusken Raiders—the Sandpeople, who wrap themselves mummylike in endless swathings & bandages, carry terrible battleaxes, are strong & aggressive...and ride *Nards* the size of horses!

Luke is not a fighter and the robots are domestic, not battle-oriented.

But a third party intervenes—Ben Kenobi, a hermit who lives in the desert. Some call him a seer. Long ago he used to be called—Obi-wan Kenobi! Once a general in the army of the Republic and one of the few remaining Jedi Knights, Ben Kenobi listens to the plea for help which is the secret message carried by the little robot.

life & death race to alderaan

The Imperial Forces, led by Governor Moll Tarkin (PETER CUSHING), a thin, hatchet-faced man with the morals of a quiescent prairie, are heading to destroy the rebel stronghold. Kenobi must beat them to the planet Alderaan and present information vital to the survival of the Alliance, which is imbedded in the artificial brain of Artco Detoo.

Kenobi knows that his duty lies with freedom & liberty. Should he ignore this summons, some day the Imperial Forces would come to Tatooine anyway.

Luke wants to go but he cannot leave his uncle's farm—until the Imperial Forces make his decision for him: they track the escaped robots to the farm, kill his uncle and burn the buildings & crops!

There is no reason for Luke to stay on Tatooine any longer and a thirst for revenge motivates him to throw in his lot with Kenobi.

They enter the spaceport at Mos Eisley and charter a ship from a pair of disreputable characters—Han Solo, a young human pilot (actually a smuggler), and The Wookiee Chewbacca, an 8-foot tall, hairy alien with a quasi-monkey face whose only clothing are bandoliers which hold lethal projectiles strung across his chest!

They shade the pursuing Imperial ships and



Reveal! The dreaded Sand Person mannaes you in STAR WARS!

begin their journey to the rebel stronghold of Alderaan.

stellar odyssey

STAR WARS promises to be one of the locally Big Ones for 1977! The story bears no relationship to Earth time or space. But the adventures of Luke Skywalker and his friends, flesh-&-blood space pilots & mechanical robots, as they battle numerous villains & creatures in a massive Galactic Civil War, point to a new high in sci-fi adventure.

The film has a majestic sweep. Luke and his friends travel from the large arid planet of Tatooine to the huge manmade planet-destroyer Death Star and finally arrive on the dense jungle-covered 4th moon of Yavin.

John Stears, production special effects supervisor in London and Academy Award winner

for the James Bond film THUNDERBALL, designed the robots & land vehicles and planned the explosions.

Stuart Freeborn, who designed & made the ape costumes for 1961's A SPACE ODYSSEY, designed the many aliens of STAR WARS.

Director-writer George Lucas' thrilling novelization of STAR WARS (Ballantine Books) is well worth the reading. Soon to follow will be a sequel by Alan (STAR TREK) Dean Foster, a book on the making of STAR WARS, and a volume of production illustrations on the film.

STAR WARS leaves philosophy behind. Only one motivation guided George Lucas in his making of the film, the words of Sir Arthur Conan Doyle in the preface to "The Lost World":

*"I have wrought my simple plan
If I give one hour of joy
To the boy who's half a man
Or the man who's half a boy."*



THE CREATURE FROM THE BLACK LAGOON carries off the girl in a rescue. (Also in a jiffy and in his arms, Universal 1954.)

12

you scream as they leap from the screen **HORRORS** **FROM** **THE** **THIRD** **DIMENSION**

by jerry neeley

dimension of danger

HAVE YOU EVER had a giant frog hop in your lap?

A crashing alien spaceship hit you right between the eyes?

Been shot at under water by spear guns or dodged knives and flying meat cleavers and even a low-flying bat with the head of Shemp Howard?

You have if you saw **THE MAZE**, **IT CAME FROM OUTER SPACE**, **THE CREATURE FROM THE BLACK LAGOON** or any of the "Three Stooges" comedies that were filmed in the amazing 3-D process.

Those of you who have not seen any of the 3-D films have missed one of the most visually exciting concepts the movies have ever produced.



ROBOT MONSTER strikes again! Some filmmonster fans felt they should go on strike after seeing this, er, monstrosity!



One of the 13 GHOSTS in the Castle (Williams, that is) of Horrors. Columbia 1960.

mysterious illusion

The process of 3-D is based on the human eye. Each of our eyes sees two different views; the left eye sees a little more to the left and the right eye a little more toward the right. 3-D photographs each come twice with the cameras positioned like our eyes. When the two scenes are projected on top of each other, with the aid of a special pair of glasses the left eye sees one picture and the right sees the other. Then the brain fuses both pictures into one, creating the illusion of depth.

3-D, son of tv

What gave birth to the 3-D film craze? Television!

Yes, television, for in 1952 Hollywood studios discovered that business was bad because millions of people were staying home watching TV for free instead of paying to go to the movies. They were in trouble, they needed something to get the people away from the tiny screen and back in front of the large one. Then, on 27 November 1952, an independent company previewed *HOWA DEVIL*, filmed in 3-D, or what they called Natural Vision. People came in flocks to see spears, tables and lions burst out of the screen at them!

The major studio heads' eyes lit up. They saw a new way to beat TV. They could draw the people

to the theaters with bigger screens and curved screens and stereoscopic pictures.

history of 3-D

Actually, *HOWA DEVIL* was not the first 3-D film altho it gets credit as such. Paramount, between 1921 and 1924, made several 3-D shorts called Plastigrams. In 1925 MGM distributed 3-D film shorts they called Pete Smith's *Autoscopes*; *Frankenstein* was featured in one of these shorts.

Between the years 1923-54 there were no less than 35 feature length movies made in 3-D! Most were westerns and horror/sci-fi.

The first 3-D horror film came from the studio that first gave us sound—Warner Brothers. It was called *HOUSE OF WAX* and was a remake of their earlier *MYSTERY OF THE WAX MUSEUM* (1923). Audiences gasped as wax heads rolled down the aisle and Vincent Price, with outstretched hands, seemingly chased them around their throats. The film grossed \$5,000,000 and started the 3-D horror cycle with a scream.

Overlaid, shortly after the success of *HOUSE OF WAX*, came out with the first 3-D science fiction film the same year, 1953. It was called *IT CAME FROM OUTER SPACE* and its original idea & development was by Ray Bradbury, who called it "THE METEOR."

The story began very effectively, before the title and credits were shown, with a huge meteoroid



If you don't wrap enthusiastically over this exclusive gore-trait shot of Vincent Price, you'll be sentenced to two years in a hellish vat of fat in the HOUSE OF WAX! (And that's a long sentence, any way you look at it!)



One of the frightening fiends from the weird Canadian film *THE MASK*.

alien craft crashing out of the screen directly at the audience. Brodbery, Ray Harryhausen & Perry Ackerman were among the startled spectators who winced and dodged the flame & rock, at the sneak preview as it burst from the screen when the ship crashed in the desert. Other visual thrills included a one-eyed Xenomorph, an inhabitant of the alien spaceship, leaping from the screen at you plus another great explosion at the end as the creatures from space were forced to leave Earth.

the kitchen sink in 3-D

1953 also saw a quickie 3-D effort called **ROBOT MONSTER** which ranks right up there with **PLAN 9 FROM OUTER SPACE** and **FIRE MAIDENS FROM OUTER SPACE**, or should I have said "right down there." The film, despite the so-called 3-D process, was incredibly bad. The story had something to do with ridiculous-looking creatures from the moon that looked like gorillas with deep-sea diving helmets. It starred George Nader and if you want to catch it on TV, its title has been changed to **MONSTERS FROM THE MOON**.

Somewhere between 1953 & 1954 there were several short Three Stooges comedies released in 3-D. These were used as extra features being cranked with the 3-D full length features. Needless to say, with the Three Stooges everything, but

everything, was thrown at you. Among other things: knives, meat cleavers, rocks, chairs, bats, feet, heads, tables, syringes, water, ghosts and gorillas. One of the comedies even had a flying bat with the head of Shemp Howard that dived at you. (How scary can you get?)

3-D goes ape

Warner Brothers decided on another horror remake in 1954 of **MURDER IN THE RUE MORGUE** which they retitled **PHANTOM OF THE RUE MORGUE**. The plot concerned a sadist, Karl Malden who kept a trained orangutan that would brutally kill anyone possessing a bracelet with bells that tingled, which Malden would distribute. Of course, Malden became victim of his own pet at the end.

Universal came out with their second 3-D horror entry in 1954, too. **THE CREATURE FROM THE BLACK LAGOON** swam thru theaters across the nation and established the "Creature's" name with other Universal all time greats like **Frankenstein**, **The Wolfman**, **Dracula** and **The Mummy**. It proved so popular that Universal followed it up with a sequel in 1955 called **REVENGE OF THE CREATURE**, also in 3-D. There was a third entry in the Creature series, **THE CREATURE WALKS AMONG US**, but not in 3-D.



Better duck or **THE CREATURE FROM THE BLACK LAGOON** may reach right out of the picture and pluck you out of your seat!

much like in **HOUSE OF WAX** but instead of a sculptor he's a magician who is wrangled and goes mad. Instead of turning people into wax statues, in this one he either burns them in his crematorium or separates them from their heads with a beam saw. Price's make-up in this one, plus a black hat and cape, gave him a devilish appearance. His performance alone is worth the effort to catch this one on TV even if you can't see it in 3-D.

ghost of 3-D

The 3-D movie popularity began to decline shortly after **THE MAD MAGICIAN**. Warner Bros. originally intended to film Hitchcock's **DIAL M FOR MURDER** in 3-D, and as a matter of fact did, but decided not to release it in 3-D because they thought the 3-D films were dead; and indeed they were. The public no longer liked to wear the cardboard glasses, and besides, CinemaScope had arrived and had become more popular than the no-longer novel films of 3-D.

There were no more 3-D films made until 1960 when William Castle, who was always looking for a gimmick (at least he used to be), decided to film part of his movie **THIRTEEN GHOSTS** in a process similar to 3-D. When a ghost appeared the audience had to put on their glasses in order to see it.

The following year, 1961, **THE MASK** was

made. **THE MASK**, like **THIRTEEN GHOSTS**, was only partly filmed in 3-D. When the character in the movie put on his mask, the audience was to don theirs. They, the audience, was taking on a trip thru the brain of a madman, following a lost soul thru a world of demons & witches. A startlingly atmospheric movie.

THE MASK was the last; the last of the wonder movies that put the audience amidst the action & horror of the screen. That is, it was the last till recently. Some of you may have already seen it but it hasn't had an extensive run.

son of bwana devil

Arch Oboler, the guy who first brought 3-D to the screen via **BWANA DEVIL**, made the new 3-D pic to try and arouse a new interest in them. His film was a science fictioner titled **THE BUBBLE**, about people trapped in a small town, unable to leave because of a mysterious "bubble" that surrounds them.

Motion pictures have come a long way. First they talked, then they moved and talked in color. After that came 3-D, CinemaScope, Cinerama, even full circle Cinerama and "Codorama"!

What's next? Maybe the "feelies" prophesied in Huxley's *Brave New World*?

THE ALIEN

STRIKES AGAIN

more on the fascinating film monster



Little does Kane (John Hurt) realize he is being lowered to his doom as Dallas (Tom Sherrod) watches, also unaware of impending tragedy.

IT'S A TENSE experience.

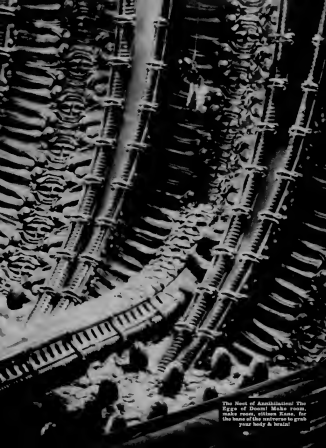
Future Tense!

And past & present.

In June & July crowds formed lines that waited for hours at the famous Egyptian Theater in Hollywood (where *THE THIEF OF BAGDAD*, *THE LOST WORLD* & *THE 10 COMMANDMENTS* premiered in the Silent Era) just to get their first glimpse of the stomach-ache monster. We were promised gore galore in space and, by God, that's what we got!

4 days after its opening in L.A., *ALIEN* had already made over \$3½ million dollars while playing at only a hundred theaters across the country. *ALIEN*, to employ a timeworn phrase, broke boxoffice records with a vengeance and infused new steam into the science fiction stream that began several years ago. The most successful Fridays, Saturdays & weekend draws many movie houses ever had occurred during the days the prohibited *ALIEN* for the first time.

Outside the Egyptian, HRGiger's bizarre "Space Jockey" (an immense styrofoam sculpture) was on display for the premiere, in all of his/her/its dead splendor. The lobby of the theater resembled the Ackermuseum's prop display, including Ron Cobb's beautiful set-piece moon happy. Awestruck visitors toured thru the "MOTHER" computer set (short for "MUTHER \$000") with its Xmas tree readouts & their blinking electronic displays—one of *ALIEN*'s many homages to past science fiction films.



The Host of Assassinated The
Eggs of Doom! Make room,
make room, witness Kane, for
the hosts of the universe to grab
your body & brain!



Ripley & the Lifelike Sigourney Weaver desperately looks out of the Narbonne starcraft to the ill-fated Nostromo.

eggs-cking

And in front of the theater, beneath the marquee, something new had crept in among the ferns & greenery in the planters—leathery, ovoid objects that looked like . . . well, eggs.

Big, alien eggs.

Walter Hill & Dave Giler, who contributed to the script, were credited as producers of ALIEN along with Gordon Carroll. Hill & Giler literally *did* produce some of the things seen in the film.

Hill first rewrote the O'Bannon script into a "blank verse" format which he had perfected for selling his own projects, such as THE DRIVER and THE WARRIORS.

According to O'Bannon, "Not much was changed beyond recognition; about 75% of what I wrote is still there. A great many things were textured differently."

The characters in the original story, for example, had names that were "weird & esoteric," says O'Bannon. "The names of the characters were all changed." None of the original characters were female. Hill & Giler changed this detail to the extent that, after executive officer Kane's death, there was to be a brief love scene between Capt. Dallas & Warrant Officer Ripley (Sigourney Weaver). Since the crew of the starship Nostromo is best referred to as a group of "interstellar truckers", the omission strengthens the Ripley character, making her more self-sufficient.

Joseph Conrad's novel "Nostromo" was basically "about a group of people trapped on an island," says ALIEN director Ridley Scott. Scott's love for Conrad—evinced previously in his first film, THE DUELLISTS—is evident also in ALIEN. The United States Commercial Factory Starship was at first called *The Leviathan*; its detachable shuttlecraft, *The Shark*. The latter, of course, became the *Narbonne*, also from Conrad.

Other hat tips to genre conventions in ALIEN included those omnipresent exploding control

panels (seemingly borrowed from Irwin Allen) and the burial-in-space sequence, a la CONQUEST OF SPACE.

Ron Cobb is recognized as "concept artist" and HBGiger, the Alien's Swiss father-creator, got his due as did Jean "Mothus" Giraud & British artist Christopher Foss.

mystery of the xenomorph

Some confusion seems to have arisen over whether the Alien is actually a being, a robot or both—since at times it appeared to be made of metal, like a chrome-plated insect. Certainly its creators on film were as multiform as the being itself: mechanical modeler Carlo Rambaldi, Giger, O'Bannon, Roger Dicken (who did the "embryos" & "Small Alien forms"), Carlo DeMarchis, Dr. David Wauling, Clinton Cavers, and a fellow with the unlikely name of Bolaji Badejo. The concept of the Alien as elegant, deadly, inexorable & totally strange arises from Giger's method of combining both organic and mechanical characteristics into an impossible new lifeform—in Giger terminology, the Alien is a biomechanoid. These biomechanoids (several different lifeforms melded together) and other bizarre Giger visions are on display in a lavish book entitled Giger's *Necromechanica*.

Naturally Fox is marketing ALIEN T-shirts & a slew of other salable souvenirs but the plans for producing a "fully articulated ALIEN doll" could actually put those frightening Giger visions into doll houses everywhere!

of fright & cartwright

Ridley Scott, Giger, O'Bannon, Sigourney Weaver, Veronica Cartwright & others were on hand for the Hollywood premiere ALIEN marks the second & last scientific appearance for Cartwright, who says, "I've just done 2 science fiction movies back-to-back and even though they are both quite different, you can get trapped in a mold. I've got to get away from all the screaming & crying." During the course of ALIEN and her previous INVASION OF THE BODY SNATCHERS, she wound up at an of convention, which she characterized as "a lot of kids running around in Weekie suits."

Speaking of those, if ever there was a contender to unseat STAE WARS from its top-grossing spot in the pantheon of big money-making films, ALIEN is certainly a threat. The crowds reached such proportions that at one point ALIEN was showing almost around-the-clock. The feared cutting to accommodate a wider appeal PG rating never materialized and the "R" imposed on the production does not seem to be hurting it in the least—as Ashley Boone of 20th Century-Fox noted, "Anyway, how can you have the scariest movie in the world and have it rated PG?"

Of course an "R" rating didn't hurt the smash



Before it became the *Nostramo* it was known as the *Larvathan*, as seen here in a pre-production design by Ron Cobb & Chris Foss.

grosses of *THE EXORCIST* either. "Grosses" of another sort could be said to be the rationale for the rating but unlike *THE EXORCIST*, *ALIEN* emerges as more fascinating than repulsive, despite the gore.

hose of horror

A testament to the fortitude of an actress: Nobody told Veronica Cartwright that a gore hose (one of 3 used in a scene so bloody that the cameras had to be draped with tarp) was aimed right at her face. She was hit with a generous measure of animal entrails & beef blood square in the face & mouth and her reactions are indeed authentic. Some members of the crew were not as strong!

After a sneak in Dallas, Texas, and the usual private and/or press screenings, the first official showing of *ALIEN* was in Seattle, Washington. The rough cut of *ALIEN*, screened in London during December 1978, was 2 hours & 43 minutes long.

What might have been clipped out?

Apart from the normal trimming & editing required to make a film coherent, tighten it, take out irrelevances and chop out non-essentials, there are always good scenes that have to go. Preferably these are removed while the film is still in script form—saving time, headaches, experiments . . . and ages. Sometimes they leave unexplained holes, whether they were filmed or not.

Such as: Whatever happened to Capt. Dallas after the Alien absconded with his body down the airshaft?

those creepy cuts

Originally, Ripley, now alone in the *Nostramo*, hears the faint noise of human whimpering and descends to the ship's darkened "C" deck. She discovers the Alien's "lar", littered with junk, clothing & bones. Protruding from the bulkhead are Dallas, still alive, and a lumpy shape that once was Brett. They have been encased in metallic cocoons spun about them by the creature, webbing them to the wall.

They are being used as incubators for a new horde of Aliens, repeating the pattern the *Nostramo* crew discovered on the derelict ship. Dallas begs Ripley to kill him and she mercifully complies, incinerating him & Brett with a flame-thrower burst.

O'Bannon originally wanted to go into more detail about what he terms "the super-advanced alien culture"—that of the *Space Jockey*.

The earlier mentioned love scene was dropped. Several insightful dialog scenes between the 2 women, Ripley & Lambert, were removed, subtracting depth from the Cartwright character in particular.

A gruesome scene where Kane's bloated corpse floats past the observation blister is also gone.

"The fronts & backs of scenes were cut off—all you ended up with was the middle," says Veronica Cartwright. "But I guess you have to accept the fact that it is a piece of science fiction—and it's the Alien that is the star."

Which is an understatement—*ALIEN* is a star because the actors & techs have made it believable, fascinating, gruesome, scary fun!

GIGER THE GREAT

alienest of artists



IF POE had been a painter ...
IF DRACULA a sculptor ...
IF FRANKENSTEIN a model-maker ...

And if all 3 of these legendary dwellers in the macabre had pooled their nightmares and made a pilgrimage to Switzerland and offered their dark dreams to a certain distinguished painter & designer there, the result could only have been the incredible, bizarre, twisted, terrifying, fabulous, fascinating images that emerge from the monster mind of H.R. (for Horror Real) Giger.

Pronounced Geeger with a hard G.

aliens among us

In CLOSE ENCOUNTERS OF THE THIRD

KIND there is that memorable line, "Einstein was probably one of them"—referring to the benevolent beings from beyond the stars.

There is a sci-fi fans' button that reads, H.G. Wells was a Martian.

Few would doubt it if it were revealed that ... H.R. Giger is an Alien.

Who is this Man of Mystery?

This latterday Hieronymus Bosch? (George Pal himself, with a collaborator, has attempted to unravel the mystery of Bosch in a novel soon to be published.)

Who is this pale, saturnine figure who dresses in black and (the vampire's blood must surely flow thru his veins) dares to appear upon occasion by day?



GIGER'S GARGANTUAN GROTESQUE: Once Seen, Forever Etched in the Memory.

NO PLACE LIKE HOME



Especially if the home is H.R. Giger's! Giger poses here with one of the pieces that adorn his dining-room wall.

the wizard of zurich

Giger would have been at home in Rotwang's gothic bungalow in Metropolis. He lives & works in the modern European metropolis of Zurich, Switzerland. His work is an extension of his childhood when, in his youth, "I had many strange dreams—and nightmares," he says. "When I awoke I would paint the things I had seen in my dreams, which made me feel much better and the nightmares would go away.

"Until nexttime . . .

Eleven years ago Giger began to work as a freelance painter, sculptor & designer and his reputation grew by leaps & bounds throughout Europe, culminating in his rocketing, riveting "performance" in *ALIEN*, where his weird work dominates the screen with sights unseen upon this planet since the Eldritch Age of the Old Ones, of which H.P. Lovecraft has reported in his purported fictional "stories".

Giger has held one-man exhibitions in

Switzerland, Germany, France & Holland and his work has also been displayed in general exhibitions in those countries as well as Austria, Poland, Israel, England and . . . New York! (Lucky filmmonster fans living in the Big Apple may have seen his "captured nightmares" on display in the Bronx Museum.) His posters have sold throughout Europe and his drawings have been featured in magazines in such distant exotic countries as Japan and . . . China!

defying description

Giger's paintings are virtually indescribable. Perhaps, had Clark Ashton Smith (the man who memorized a thesaurus) lived into the time of Giger, he might have found the words to encapsulate him.

Were Ray Bradbury not so busy writing a celebration in words for the 10th Anniversary of the Lunar Landing and aiding the Disneyland operators to envision a Futureland, he might



The Devillet Ship on the Uncharted Flanctoid, a Mystery of the Void envisioned in the Baroque Brain of H.Giger.

adequately describe the Gargantuan grotesqueries of Giger.

Where are you Dall, now that we need you?

Where are you Drulllet? (Drew-co-ley.)

Where are you Dorian Gray?

About the best we can convey is that Giger is an ancient alchemist reincarnated, a Merlin of the macabre, an artist alchemist who mixes in his mortar wing of harpy, tongue of gryphon, eye of cyclops, snake-hair of Medusa, hair of werewolf, blood of vampire, and brings the morbid mixture to a boil in a warlock's cauldron suspended over a dragon's breath of flame.

Giger is a Poeque poet, a Merrittesque mage, upon whose pittoresque palette are admixed bones, babies, birds, berries, bristles & thistles; machinery & misery; skeletons & screams; darkling woods & desperate despair.

"His work is a thing of beauty of a terrible but elegant kind, hovering on the edge of a 3-dimensional hell."—Robert Dingliua.

from dawn to dune

Early Morning. This was the name of an unusual play produced on the stage in Zurich in 1989 and for which Giger created a remarkable pair of Siamese twins who were important to the plot.

In 1976 he found himself designing sandy sets for the ill-fated start-&-stop on the filming of the classic DUNE, a project which, happily, has been brought back to life. They must be serious about making it—author Frank Herbert has been paid \$1 million for the movie rights!

another chaney?

Like Lon Sr. before him, Giger is reluctant to talk about his work.

The late director Fritz Lang was like that, saying he felt his works (METROPOLIS, MABUSE, SIEGFRIED, FRAU IM MOND, MI spoke for themselves.

But Giger has broken his silence to say, "Some people say my paintings show a future world . . . and maybe they do. But I paint from reality. I put several things & ideas together and perhaps, when I have finished, it could show the future—who knows? If people want to interpret my work as warnings about too much overpopulation, disease & mechanization in the future, then that is up to them! I like to combine human beings, creatures & bio-mechanics. And I love to work with bones—they are elegant & functional and, after all, are part of human beings. I have many bones in my home in Zurich and I study them and use them as models. Skeletons too."



Farker (Yaphet Kotto) & Kane (John Hurt) will soon wish they'd never waked up from hypersleep when they confront the nightmare Giger has dreamed up for them!



"Some people say my work is often depressing & pessimistic, with the emphasis on death, blood, overcrowding, strange beings & so on but I don't really think it is. There is hope & a kind of beauty in there somewhere, if you look for it. The creatures I design & paint are very much like their own environment, one comes from the other.

"The colors I use are usually gray, white & brown—these are the colors of my beloved Siamese cat. I use black ink too and like to make use of an airbrush quite a lot. I like white on black also—it gives my work a kind of translucent look and sometimes almost a 3-dimensional appearance. The faces of women in my work are often based on women I have known in my life." The woman in Giger's life at present is beautiful, dark-haired Mia Bonzanigo who works as his devoted assistant.

When "ALIEN" is released in 1979 many people throughout the world will have their first glimpse of H.R. Giger's unique work.

* * *

It is with pride & pleasure that we now present An Exclusive Interview with the Artist of the Hour conducted in the offices of FAMOUS MONSTERS by Ric Meyers. The same Richard S. Meyers who is the author of the *Doomstar* pocketbook space operas from *Caribe* paperbacks. The author of *World of Fantasy Films*.

Farker, Ripley (Sigourney Weaver) & Ash (Ian Holm) wonder what Giger has cooked up for them next. They hope to come thru with frying colors but . . .



Dallas (Tom Skerritt) & Lambert (Veronica Cartwright) make their cautious way over Giger's Planetoid of Fear.

giger speaks!

FM: Is this your first trip to the United States?

GIGER: No, this is my second. The first time was just to visit New York. This time it is for the film. I would like to see how the reaction is. I was very surprised about how successful the film is. I was very excited to go to Hollywood for the opening.

FM: On the basis of your paintings alone, one might get the impression that you are a gloomy, pessimistic artist. It's refreshing to find that you totally enjoy the fact that your work & designs were the basis of a straight horror movie.

GIGER: Yes. All the time Dan O'Bannon was working on the story he was thinking that I should do the monster. Finally when he finished the script he called me from L.A. all the way to Zurich, and asked me if I would like to work on ALIEN. I asked what the story was about. He told me and then I said yes. I would like to do some designs. I did the first designs about August or September of 1977.

FM: Looking at your paintings,

one gets the impression that an involved story is behind each & every one. You yourself may not create that story but the viewer almost always does.

GIGER: Yes, that seems to be true. I had certain problems, like everybody. When I was depressed it was very good for me to put it down in a painting. Then I felt much better. So I think I'm really quite normal.

FM: There seem to be pieces of your previous work used in the designs for ALIEN.

GIGER: I don't know. I'm not sure. I mean, Dan O'Bannon had my book after he finished the story and just before Ridley Scott got involved in the project. I gave him my first copy. It was a French edition, hand-bound, and it really was the thing that secured my involvement with the project. As soon as Ridley saw it, he said, "That's it! I need this man." So 20th Century-Fox decided to work another way than they usually did. Normally they take an experienced crew from the studio. That's the reason so many films look alike. So many horror films look the same. You know, things like the Hammer films

with Christopher Lee. There are some good ones but then they get to be all the same and boring. And harmless. Because they're all done with the same people. But if you have a choice of talent from many places, it may be more difficult to get started but maybe the final product looks different & fresh.

FM: ALIEN certainly is different, probably because they used so many fine artists to design the different aspects of the film.

GIGER: Oh, yes. Ron Cobb, mostly, did the "mothership", the Neotroma, and I was responsible for the other things, like the planet's surface, the derelict & the alien.

FM: It has been said that your work comes from your own dreams, nightmares & feelings. But how did you work on someone else's ideas?

GIGER: Well, at first it was decided that I would only work on the Alien. Because in the early days of the project Ron Cobb, who also lives in L.A. and worked with Dan O'Bannon on the aborted DUNE project, did some designs of the planet & the Alien "egg" etc. & the derelict & things like

that. So once I entered the job, I don't remember whether they told me to do it or not but I painted this devilish step in the morning and when I showed it to Ridley Scott he said, "Oh, that's it. We'll use it. Please now do the entrance and please now do the interior." So I wound up doing more than we had expected.

FM: How did you work up or adapt your ideas for ALIEN?

GIGER: When Ridley was first at my studio in Zurich with David Oiler & Gordon Carroll the producers, they told me a little more about the film's story and then I suggested it might be good to have different people design the different elements so that the Neofuturism would have a completely different look than the devilish. I think it turned out much better that way. Ron Cobb's designs for the "mothership" look designed by humans while the devilish looks totally alien. I wanted it to look like something planted, perhaps in the process of maturation—a mixture of organic & mechanical stuff. The center piece of that design was the "space jockey". His existence was dictated by the script. But it allowed me to integrate my biomechanic creature concept into it. FM: Let's go back a bit. Starting with the genesis of the Alien, did you design the app?

GIGER: Yes, I made the first design and I also modeled it myself. I also did some models of the planet landscapes. I built the space jockey & painted it myself and I did a complete model of the mature Alien. Then it was cast by other people. I wound up making it myself, you see, because there was no one else around. All the good people who could do it were involved with other films. Others gave us some bad examples of how it could be built but both Ridley & myself disagreed. When he first came to my home he said, "We have people that can build the Alien prettier than your drawings." I thought that was wonderful but then I found that there was no one around as I had to do it myself. But I enjoyed doing that because it was my creation. If I had to sculpt someone else's work, that would have been a lot harder. If one is responsible for the design it's good to work up to the completed creature.

FM: And how much of that completed creature was your original creation and how much of it was

the director's & writer's?

GIGER: The first concept was done by Dan O'Bannon. He made some sketches and he also sent me some sketches by Ron Cobb. At that moment Ridley wasn't involved. Later on when Ridley became the director we worked very closely together. He had a very strong idea of how it should look. But whenever I thought he was wrong he was quick to compromise. Consequently the design changed a lot for several reasons. First the story changed constantly. Second Ridley was very experienced in film and I am not. He knows what it would look like on screen. He knows that a lot can be done with smoke & with oil & with films or with lenses or whatever. He knew that if you moved just little things just a bit, suddenly the screen becomes alive. Very much so. It was a terrific experience working with him.

FM: What was your personal initial concept of the Alien?

GIGER: When we started, Ridley said, "I haven't seen any good monsters lately in films." I mean, to do a horror or monster movie nowadays we didn't have many good examples. The biggest problem was that there were a lot of bad examples around. To design something effective without film experience was very difficult for me. Then, of course, there was another man involved with the mechanics: Carlo Rambaldi, the maker of KING KONG. He had a lot of experience, but I was responsible for the shape & look of everything. He handled the inside and I handled the outside. And I ... uh ... forgot the question.

FM (laughing): How did the Alien progress from initial design to finished monster? It just seems that there's a lot of little Aliens throughout all your work, but the final monster seems completely original.

GIGER: Not as much original, really. In my book there are some things that look like the Alien now. And we looked hard at my work to see what we could do realistically. Normally it's boring to feel that you're watching a man in a suit with a mask, so we experimented. We started with a tall man and we placed 2 children onto each of his sides. So the monster had a lot of arms at first but I always felt that looked more ridiculous than frightening. After that we decided to choose something from my Necronomicon

book. Quite similar in fact. It wound up being similar to a human being only much bigger. Ridley contributed a foto of a Native, those black, tall people. He said it might be good to use their physical look covered with sort of "transparent clothes" so you could see the skin. But then we had trouble with transpiring that concept into reality. It turned out to be a ... how you say ... a night dream ... uh, a nightmare. Sometimes I couldn't even sleep because I was afraid I wouldn't be ready with the design by the deadline. I mean, the Alien had to be the star of the film, and if the star is no good the film is lost.

Thankfully Ridley was always behind the camera himself. Even if I thought it didn't look good and wasn't ready for filming, he could film it in a good way. FM: So while you were rushed and it was a terrifically challenging job, were you happy with the final product?

GIGER: For the most part. It was good enough for a film but maybe not good enough for a sculpture piece.

FM: What would you have changed if you'd had the time?

GIGER: The tail one I wouldn't change a lot. I had these things in my head. I have drawn them before, and then I built it up. One part at a time with adaptations made by other technical people. If there'd been time enough I would have done everything! (laughing) I may have another chance since the reaction has been so good. But the reaction has been so good because it was filmed so well.

FM: Do you feel that the final Alien affects the audience on more than one level? Do you think its physical appearance somehow affects the audience psychologically as well as visually?

GIGER: Hmmmm. During the last that you can see the Alien's "tongue" slowly coming out. And his teeth came because I prefer always to have these big long heads for the monsters because I worked as an industrial designer. Every object needs to have a function. So if it has a long head there's space for a long "tongue". And I also gave his tongue teeth. I thought it was very good as a film's device.

FM: According to the original script & the various books that have been published there were several things that were changed. Could you comment on the secun-



Looking a bit in profile like Jan Vojtch, the Wizard of Zurich oversees his painting of the Alien Egg Chamber in the crashlanded spacecraft.

distances between the final film & the novelization?

GIGER: In the original story the eggs were in a pyramid also, like an Egyptian one, with hieroglyphics on the walls. I worked up the hieroglyphics which tell the story of the Alien. But it was too close, we found, to our own Egyptian culture and we thought it should be almost completely unearthly, so we designed another rim. But then the budget wasn't big enough to include this structure so we decided it would be a good idea to have these eggs inside the derelict like dermises inside the walls of a house.

FM: Still, there seems to be some question between the 2 versions as to how the Alien grew.

GIGER: Yes, in the film there are 3 different creatures. There is the first one, which is kind of like a crab sitting in the egg. Don O'Bannon had an insect-like design for that at first. But I always look for a function. These creatures should be able to jump out. I

used the tail as a spring, a spring would be good. And I liked the crab fingers very much. Kind of a spider with a tail. The second Alien was born thru the crab. It is the baby of the big one. It seems to be a giant head but it develops a tail. At first it had these 2 little arms but they were kind of like freak arms. All these beasts are blind. I think it is very frightening to have beasts with no eyes. At first they worried it to have eyes with lamps behind them. Other people always wanted that but I decided no, no eyes. They said please try it but it didn't work. I think the final version looks quite believable. Did you like it?

FM: Very much. I thought Ridley Scott handled it with imagination & flair.

GIGER: And he did very strong visuals! I liked, for instance, when the scientist attacked the girl. You could see a little blood running out of her nose at the same time the rift began devel-

ing down his forehead. I thought things like that were great! I thought everything was terrifically realistic. The interior of the Nostromo was so believable. I hate these new-looking spacecraft. You feel like they're just built for the movie you're seeing. They don't look real.

FM: One of the big questions concerned the final Alien step. That is, how you got from the mature Alien back to the egg again? Do you know whether that question was answered in the original script?

GIGER: Not only is that in the story but it was filmed! I asked for it to be filmed. Originally the movie was 3 hours long and there was much more of the alien land scape & other things. But it was too long & too much. And the "co-coon" scene. Ridley told me, slowed the momentum of the climax. It was much more effective, they thought, to take it out. Maybe if there's an **ALIEN II**, the first co-coon-to-egg scene will be in. The

black man & Ripley find Dallas & Brett. The one with the Hawaiian shirt is more a totem while the Captain is freshly wraped. They find them in the top of the Necromon, near the top.

FM: Everyone also thought that another Alien would be on the shuttle or in the cat at the end. Did you consider that option?

GIGER: Oh, yes. There was an egg on board. Once we showed a preview audience a final scene where there was a cocoon in a corner of the shuttle. That was very nice but now it is so more. There were a lot of different ideas in the original version that they thought it was best to take out. I don't know whether it was a good idea to take it all out. I just saw some rushes and they looked good. But if Ripley decided to take it out, then it should have been taken out, because I think he is a genius. We always agreed about things so I think if I saw both versions I would like his final version better.

FM: A lot of people in the film business seem to think that the world started ends with them but you seem very versatile & adaptable.

GIGER: Oh, if I have something that I think is right, well, though then it is right. It's very difficult to change my mind. For instance they often wanted other people to change some of the things I had done in the beginning, like the droplet that I always said, "I can't do another one." So after all that it came out the way I intended, so (chuckle) I am happy. But some things did change. My first design of the "chest-burster" had more than one mouth. The mouth was the most important thing because it had to cut out of his body. But we made it smaller and Roger Dicken built the small alien.

FM: Even after all your work on the final Alien, the audience does not really see it clearly.

GIGER: Yes, that's very good. I like that. Otherwise it would get boring. It maintains the mystery. Only at the end can you see his tail & his arms & things.

FM: It's obvious that you really like filmmaking.

GIGER: Yes, yes, yes. I think it's a combination of all arts together sound, movement, all the mediums. It's OK to do paintings but in a film you can do more.

FM: In some cases artists are controlled by their medium rather than the other way around. This seems especially true of artists

who concentrate on the supernatural or fantastic. Do you feel controlled by the subject matter of your work?

GIGER: When I work on a film I must deal with other people. I have to think of it as a team effort so I can't work like I normally do. Normally I work in the manner of a surrealist painter. Without thinking, just going on, finding what is inside your body. So things come out on the canvas and almost magically appear at the time you make the painting. They come into the painting. I like to find what is in my mind.

FM: How long have you been a painter?

GIGER: I've been working on a



A Modern Madonna? She's certainly a marvellous-looking sight. A sample of the Centre Art that has made Giger a big Laugher.

freelance painter since 1968. Before I still did paintings but my work as an industrial designer came first because you must have a profession in Switzerland. It's no good to be an "artist." You are ashamed if you make a living of it. It's not a job in their eyes. But then if you make money with it, everything is good. And if you get famous ... ? Then it's all "Bravo!" But before, "Poof!" Heh-heh.

FM: What do you want to do now?

GIGER: I'd like to do my own paintings. I've had ALIEN up to now. For almost 2 years it's been ALIEN, ALIEN, ALIEN. Now stopped. I'm very happy the film

is successful. We worked very hard on the thing and so we are all glad it worked.

FM: Do you want to do more films?

GIGER: Maybe. Maybe I'll tell you, it was very hard at times and I was nervous and I couldn't sleep and it cost me a lot of energy. I was happy to work with Ridley Scott. It was really a great thing. I mean, it could've been a lot worse.

FM: As you may know, I am, in very crazy in America. I mean, SUPERMAN & STAR WARS have made some people ridiculously famous. Are you afraid of what might happen to your art if you were suddenly catapulted into "stardom"?

GIGER: You know what I'm afraid of? As an artist, if you do too much work for film they say, "Ah, he's a film architect" or something like that. Suddenly they don't take you seriously. If you work for the open, that's something else. Star film, that's always, "ah," you know (makes hand gesture of "come on, come on")? So I have to be careful, otherwise ... Maybe it's a good thing to work in film but it can turn against you.

FM: Do you think that your experience on ALIEN will change your painting style?

GIGER: I don't think so. My medium is the artwork, my colour, they wouldn't change. This has been very good for me because it made me do paintings of things like spaceships, things I hadn't done too much of before. And sometimes it's good to work under pressure. Or to do something you would never do under other circumstances. So maybe you get new, fresh ideas. That's always very good.

FM: So your work seems to picture your nightmares & demons. And by painting them, it has been written that you purge yourself. Do you find that sometimes these paintings only serve to give your nightmares a reality? To make them real?

GIGER: I must say about this dream idea that was written about in my book, it occurred a long time ago, when I was about 20 years old. It was early in my career. At the moment, I feel very good. These bad dreams don't occur much anymore. I only have bad dreams when I'm under pressure. Or something. Maybe it's the ALIEN.

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for convenient ORDER FORM.

HIDDEN HORRORS

Perhaps the Second Greatest Thrill Scene in Monster Movie History (the First being the Scream Heard 'Round the World when THE PHANTOM OF THE OPERA was unmasked) was the terrifying revelation of the Face Behind the Mask when Fay Wray broke the false face of Li-O. Here is that Pinnacle of Horror from the two-color production of THE MYSTERY OF THE WAX MUSEUM (Warner Bros. film, foto by Hal Rosson). Wellbourn with a close-up repeat of the awesome Face in the upper right-hand corner.



ANIMALS, CREATURES & THINGS

how to tell the Its from the Whats and the Thems

those beastly monsters

THE BEAST from 20,000 Fathoms...

The BEAST of Hollow Mountain...

The BEAST with 5 Fingers...

The BEAST with 1,000,000 Eyes...

Beauty & the BEAST.

What do these titles have in common?

What's that you say—they all start with *The*?

Wrong!

Don't forget **BEAUTY & THE BEAST**: no *The*.

Second guess: **BEAST**.

Right!

Go to the head of the class. (Grossing, isn't it? Just a head. No body!)

Now let's examine these beasts. Five of them, and only 2 of them similar.

The beast from the brain of Ray Bradbury (the imaginary Huxleyan creature called a *rhectosaurus*) was an amphibious dinosaur. What it was doing at the 20,000 level is too deep for us to fathom, unless it was in league with Capt. Nemo. In any event, we've established that that particular beast was from the dinosaur family.

The beast that hollered around Hollow Mountain was described by one critic as "an upright mean dinosaur", something between an *allocaurus* & a *tyrex*. (A *tyrex* is an abbreviation we just made up for *tyrannosaurus Rex*, because in the first place our typeset can never spell it right, in the 2d place we can never spell it right, in the 3d place can YOU spell it right?—and in the 4th place it's such a big mouthful that only a *brontosaurus* could swallow it.)

OK, 2 beasts turned out to be 2 dinosaurs. What about the beast with the 5 fingers? Not a beast at all, really! Actually, more of a thing—a disembodied human hand that crawled like a tarantula and choked like the dent and made Peter Lorre's eyes pop out larger than ever.

And speaking of eyes, what about the beast with a million of 'em? Actually it only had 2, plus a couple of windmills & a couple of fangs. Truly, a thing from another world.

Of course the beast in **BEAUTY & THE BEAST** was a classic fairy tale were-animal, horribly bestial at times, its claws smoking after it had killed and consumed raw flesh; beautifully human when released from its curse.



KONG—The 8th Wonder of the World! Super Simian, Legendary Ape King of Skull Island—the island Time Forgot but WE will Always Remember!

There are undoubtedly more, as this does not pretend to be a definitive article, but we just thought of another beast: **THE WAR OF THE COLOSSAL BEAST**. In this case it was a giant man.

meanwhile, at the lagoon, things are looking black

Looking back on the films with "creature" in the title, we find most of them (3) have concerned the same creature, our old friend Blacky LaGoon. Besides **CREATURE FROM THE BLACK LAGOON**, **REVENGE OF THE CREATURE**, and **THE CREATURE WALKS AMONG US**, there was Curt Siodmak's **CREATURE WITH THE ATOM BRAIN**, a sort of "Tom Swet & His Electric Zombies."

CREATURE FROM THE HAUNTED SEA was a sort of mythical sea monster.

thingwise

"It's a wise Thing that knows its own mother"—**Old Miskatonic Adage**

THE THING FROM ANOTHER WORLD, the vegetable that walked like a man, was kind of a bald-headed Frankenstein.

THE THING THAT COULD NOT DIE was a head that should have been dead hundreds of years ago but did bad deeds when it was connected again to its body.

THINGS TO COME—oops, wrong kind of things!

characteristics & scare-actor-istics

What are some of the distinguishing features of creatures & things?

We'll—



Scary Skeleton of long dead inhabitant of **PLANET OF THE VAMPIRES**. If the Thing looked that spooky without its flash, imagine how it must have looked with a body. (But **FM** disclaims all responsibility if you faint!)

They are liable to be tall.

KING KONG.

GODZILLA.

GORG.

They are liable to be strong.

MIGHTY JOE YOUNG.

THE BEAST OF YUCCA FLATS (ex-writer *Tor Johnson as a man turned by an atomic blast into an inhuman beast of great strength*).

THE INDESTRUCTIBLE MAN (*Lee Chaney Jr.*).

They are liable to be slimy, soggy, tentacled things.

CALTIK, THE IMMORTAL MONSTER.

THE MONSTER THAT CHALLENGED THE WORLD.

THE BLOB.

Many are scaly creatures.

THE ALLIGATOR MAN.

THE HIDEOUS SUN DEMON.

The dragon of SIEGFRIED.

multimorphs!

"Multimorphs" means "many shapes", and that's what they come in, alright, these animals & monsters, beasts & creatures & things.

Heavy:

THE ABOMINABLE SNOWMAN OF THE HIMALAYAS.

KONGA.

THE STRANGE CASE OF CAPT. RAMPER

(with Paul Wegener, of **GOLEM** fame).

Insatiable:

THE BLACK SCORPION.

TARANTULA.

THEM!

Cranioscram.

ATTACK OF THE CRAB MONSTERS.

Archaic:

FROM HELL IT CAME (living trees).

Floral:

THE DAY OF THE TRIFFIDS (moving plant terrors).

Gaseous.

THE HUMAN VAPOR.

Electrical

DOGORA.

Indescribable!—the Xenomorph in Bradbury's **IT CAME FROM OUTER SPACE** ... the cosmic cloud creature in **THE CRAWLING EYE** ... the Id in **FORBIDDEN PLANET**.

And, when Alex Gordon's **THE DESTROYER** breaks loose on the screen, a metamorph will be seen that's actually based on a story of the same name, "The Metamorphs" by Stuart J. Byrne.

creepy-crawly

Here's the plot of a **THING** from Outer Space past:

THE CRAWLING EYE, 85 minute long British film known in England as **THE TROLLENBERG TERROR**.

Sarah & Anne Pilgrim have a "mind-reading" act. On a vacation in Switzerland they meet Alan Brooks (Forrest Tucker), a UN scientist who is on his way to Trollenberg, a little town in the Alps where "unusual" things have been happening. Anne, acting strangely, insists that she & Sarah also get off at Trollenberg. In some mysterious manner she knows about past events there, including the sudden appearance of inexplicably beheaded bodies . . . and an unearthly cold.

The girls are met by Herr Klein, who is astounded that Anne, a stranger to these parts, knows of the dreadful catastrophes.

Two mountain climbers leave for an ascent on the mountain and Brooks (Forrest) goes to the observatory of Prof. Grewen, who sent for him to investigate the weird occurrences. The professor tells Brooks:

"I believe the girl, Anne, is actually receiving telepathic messages from whatever is hidden in the strange cloud that hovers over Trollenberg."

Later Anne has another psychic premonition and informs Brett & the professor: "I feel that the mountain climbers are in dreadful danger!"

Brooks phones a mountain hut and learns from one of the climbers that his partner has gone. Suddenly a scream echoes thru the phone and then the line goes dead.

A search party is quickly organized. As they climb they see an ominous cloud receding from above the hut.

In the hut they find—

The headless body of the man who was speaking on the phone.

And over all there lingers a frosty chill of intense cold.

mounting horror on the mountain

Meanwhile, the second climber is located and 2 villagers volunteer to rescue him. The first man to reach him recoils in horror when he sees—

The first climber's head in the second knapsack!

Climber #2 (Brett), in a strange hypnotic trance, attacks & kills his would-be rescuer.

The second man confronts Brett but doesn't see the terrifying tentacles of a creature controlling his body.

Back at the hotel Brooks is disturbed when he observes how peculiarly the dead Brett is behaving. When Anne enters the room, for no reason Brett attacks her! Brooks knocks Brett out and together he & Anne carry him to a cellar.

Later, as Herr Klein passes the cellar door, Brett's arm shoots out and strangles him. Armed with a huge knife, Brett next comes across Sarah. When she screams, Brooks rushes to her rescue and shoots Brett.

But when the dead man's flesh dissolves, it is obvious that Brett has been under some alien spell of the—

creature in the cloud

At that point a reporter rushes in, shouting wildly. "The cloud . . . on the mountaintop . . . it's breaking up . . . and while in it is . . . some kind of hidden thing . . . horrible . . . an enormous eye . . . writhing tentacles . . . it's crawling towards the hotel!"

All rush to the safety of the observatory, all

The Praying Mantis preys again in Universal's DEADLY MANTIS of 1957.



except Hans, a foolhardy hotel attendant, who rushes outside toward the crawling eye.

Realizing she has left her little girl behind, a woman shrieks. Brooks rushes back, just in time to snatch up the terrified child from the tentacles of the awful eye-creature.

At the observatory Hans returns, a peculiar look on his eyes.

He attempts to strangle Anne!

But Brooks overpowers him.

Brooks now realizes that the Crawling Eye must have a cold climate to exist. It can theoretically be destroyed. By heat!

Brooks takes charge. "Gather all the empty bottles you can!" he orders the villagers. "Fill them with oil & saturated rags!"

He slips outside and tosses one of the home-made bombs at the cloud creature.

The reporter attacks the thing but is swept off his feet by its slurry, octopus-like tentacles.

Brooks drags him to safety and radios for a U.N. plane to drop incendiary bombs.

The Crawling Eye attacks the observatory!

It almost gains entry when—

The bombs fall!

The diabolical eye of the cloud bursts into flames.

Brooks' theory proves correct and at last there is nothing left of the horror from space—nothing but memories that will cause nightmares for years to come, nocturnal dreams of a dreadful orb surrounded by terrifying tentacles wrapped in a cloud of death from the depths of space.

The original super crab having himself a man sandwich, as first seen in the very first, collector's item issue of FM way back in Feb. '58. From **ATTACK OF THE CRAB MONSTERS**, early Roger Corman opic.





GOLIATH AND THE DRAGON, AIP release of Italian pit seen in '60. Marcel **LOST WORLD!** Delgado built the original model of the fire-breather, which now resides in the Dinoramo Room of Hollywood's famous House of Fright.

the thing with a sting

In conclusion, the tale of a different kind of creature, half human, half insect — **THE WASP WOMAN**. Susan Cabot, Film Group '59.

Miss Starlin (Susan) has reached her boiling point. Her board of executives cringes as she tongue-lashes them because sales of her beauty products have reached an all-time low.

To the rescue comes a Mr. Zinthrop (Michael Minko), a mysterious old man with a German accent. "I have made an amazing discovery which will revolutionize the cosmetics industry."

"VER-ry In-terestink!" says aging Miss Starlin. (Oooh! Wrong show.)

"I have been experimenting with the enzymes of the Queen Wasp," the doctor tells Janice; "but, here, let me show you." He injects an aged guinea pig and before Jan's very eyes the decrepit creature becomes young again!

Jan agrees to finance Zinthrop in further experiments so that she will get the first injection when the serum is perfected.

Friends of Jan—Bill, Mary & Wallace—fear

Zinthrop may be a quack and try to find proof of this.

Meanwhile, Zinthrop has improved his serum: injects the office cat, an old calico, and it becomes a puss-in-boots!

Jan becomes impatient and takes matters into her own hands—or rather her own veins—by sneaking into the lab and giving herself a shot of the serum beyond the margin of safety. She fails to notice that the cat, which had briefly become a cat king, now lies in its cage—misshapen & dead.

Over night, years drop off Jan and the whole office is astonished at her youth & beauty. But Zinthrop is horrified when in the cage he finds what is described in the script as "a monstrosity that was once a full grown cat, then a kitten, and now something never seen by human eyes before, which lies contorted in its cage in death. The mouth is open revealing teeth far bigger than any house cat's, claws stretched out as if to attack. The open eyes stare sightlessly under tufts of coarse bristle-like hair. The animal is half again the size of a big house cat."



Above, the "sunset squid" that almost did Capt. Nemo in, in **20,000 LEAGUES UNDER THE SEA**. James Mason superbly played Jules Verne's famous submarine scientist, Master of the Mysterious Island.

Below, Tyrone Saurus (son of Al O. Saurus) does his thing in **ONE MILLION YEARS B.C.**, under the able animation of Model Monster Master Ray Harryhausen.





Strongest Man in the Ancient World fights a Siegodrogo in *HERCULES AND THE CAPTIVE WOMEN* (1963/color).

Zinthrop incinerates the cat's corpse; then, in shock, walks out on the street and is struck by a car. While Zinthrop is in a coma, Jan gives herself another huge dose.

Wallace (head of the research dept.) has become convinced that the acerra is a veritable fountain of youth and sneaks into the lab one night to give himself an injection when (script) *a thing that at first glance might be mistaken for a giant insect gnacker him. Predominately human, its bulging eyes protrude from under a brow covered by silky hair. Each of the eyes is actually a ball composed of hundreds of individual eyes, each with its own iris. The brow sports 2 antennae but the nose is a depressed blob of matter surrounding the most gruesome feature of all, 2 mandible-like objects that jut from the sides of the jaw.*

It kills Wallace. And, later, the nightwatchman.

the shape of stings to come

Weak but able to work, Zinthrop returns to the

lab. Alone with Bill & Mary, he tries to warn them about Jan and the enzymes. Mary rushes off to try and find Jan. Bill & Zinthrop follow breathlessly.

Jan has changed—into something half wasp, half human, all monstrosity—and has Mary in her grasp, it being her intention to paralyze her, bury her and, with the instincts of a wasp, feed on her later.

Bill & Zinthrop arrive before Jan can kill. She shoves aside Bill, attacks Zinthrop. Bill grabs a stool and attacks the were-wasp with desperation. But the hybrid horror's strength is fantastic and the 2 men seem doomed till Zinthrop, fatally wounded, with his dying breath throws a bottle of acid on the Wasp Woman.

Blinded, in agony, the creature that once was Jan struggles thru a glass wall and into the wasps' nest. The infuriated insects attack. The mutated monstrosity staggers toward a window and a 25-story drop. End of story.

End of article.

But not, we are sure, the end of ANIMALS, CREATURES & THINGS.

THE GOLEM

man of
clay!
man of
slay!



Evil men looked upon this face—and died. The long-dead Paul Wegener of Germany in his greatest role.



The goad/monster—the Golem—appears in public.

legendary monster

Werewolves & vampires, zombies & ghosts are known to students in schools throughout the country. But one legend has been strangely ignored:

The Golem.

Ignored, too, the memory of a great German actor—a Karloff of his time.

Paul Wegener.

Monster, magician, maverick, yagi, villain, snowman, Poe man—he played them all, in the silent days, and exceedingly effectively.

For many years, THE GOLEM of 1914 was thought to be lost forever; then in 1968 the famous European film collector Paul Sauerlander, found a print under strange circumstances. It was in an old tin, sealed. To sell a surplus of ancient German hand-cranked home movie cameras, the owner was cutting up old movie reels in 12" to 15" lengths and giving them away with each machine. The film that was being cut up? You guessed it, the legendary 1911 GOLEM! Sauerlander was able to rescue the fragments that make a complete copy, perhaps the only print in existence today!

golem #1

We have very limited details about the first GOLEM—for the moment.

It told of workmen digging a well in the floor of an old synagogue. They uncover a strange statue—the Golem. That statue is sold to an antique dealer. Later, in an ancient cabalistic volume, the dealer



A little girl makes a friendly gesture toward the giant of clay. Some of you will remember an almost identical scene years later (1942) when Lon Chaney's son as the monster stood before a little girl in a similar pose in **GHOST OF FRANKENSTEIN**.

stumbles upon a tale of Rabbi Loew's secret studies.

Following Loew's magic formulas, the antique dealer achieves an alchemical miracle as the man of stone comes to life! The Golem, an android of very limited intelligence, works as the dealer's servant until another change takes place; he falls in love with his master's daughter. This second miracle causes the awakening of a soul in his clay body.

But the frightened girl runs from her eerie suit-or and he realises—he is a monster. Filled with fury by his fate, the Golem pursues the girl, blindly destroying everything before him. In the end he perishes, falling from a tower. His corpse lies in the street, a shattered figure of clay.

World War I began while **THE GOLEM** was playing in Germany and the star entered the military service for the Kaiser. Twice (we are told by film historian Oscar Estes) he was captured by soldiers in his own army and held as a spy because of his Eurasian features. "Each time he pulled from his wallet a worn folded cover from an illustrated magazine, showing him as the Golem. When he was recognized, he was released!"

golem #2

The second **GOLEM** was not a sequel but a "prequel" to the first, as it told of **THE GOLEM: HOW HE CAME INTO THE WORLD**. The picture was co-directed & written by Paul Wegener & Henrik Galeen. Galeen was the author of the screenplay of **NONERATU** and produced a classic version of Conrad Veidt as **THE STUDENT OF PRAGUE**.)

John Griggs & Oscar Estes tell us that:

The picture opens in a ghetto in Prague. It is a dark night in the even darker 16th century, time of witches, warlocks, alchemists & black magic. Rabbi Loew (Albert Steinrück), an astrologer, is studying the portents of the stars thru an orrery-lens. His interpretation of the signs: misfortune threatens the Jews. Descending a spiral staircase he says to his assistant, Famales (Ernst Deutsch), "I must warn our people."

Carrying torches thru the black shadowy streets, Loew & Famales hurry to another part of the ghetto. Loew tells Rabbi Ahuda, "Call all the elders together to pray. The stars predict disaster."

Flash-in to a Document: "DECREE AGAINST ALL JEWS: We can no longer neglect popular complaint against the Jews. They practice Black Magic. We Decree that all Jews shall leave sight of the city before the month is ended."

Signed: Ludwig, EMPEROR "

Flash-in to a sheet of a manuscript with drawings & formulas for a strange figure. Rabbi Loew is studying. He reads: "Summon the dread spirit Asaroth and compel him to reveal the magic word . . ." Loew raises his hands and prays. Then he lifts a hidden trapdoor to descend to an underground crypt. With his knife point he cuts a mystic seal across the door, enters, removes a stone panel from a window and light falls upon a strange figure leaning against the far wall. On the floor are several broken, incomplete statues; this one, against the wall, seems lacking only a face. With his hands, Loew burrows in the soft clay and molds the features.

Hearing voice below, the Rabbi ascends to find his daughter Miriam (Ljuda Salvendy), the King's messenger Florian & Rabbi Ahuda.

Loew reads the King's decree and tells Florian, "I drive the Emperor's horoscope. I warned him twice of danger. Tell him I seek an audience."

Symbols: A Star of David fades to a close-up, Golem portrait.

Loew speaks, "The hour has come!"

Working in the crypt, the Golem figure almost falls upon Loew—it is too heavy for one man alone. He goes upstairs for help. Famales is astonished as Loew appears from the trapdoor. He drops his skull and his alchemical contents.

Loew warns: "Guard this secret with your life!" He leads Famales to the trapdoor.

Florian returns to the ghetto with the Emperor's reply. Loew & Famales are talking over the clay figure.

They struggle with the rigid statue up the stairway from the crypt. On the laboratory level they place it upright in a closet. Then Loew sees Florian, reads the Emperor's reply.

An audience is granted. Come to the Festival in the castle and amaze us with your magical arts.

Flash to a hand, opening a book of sorcery: "Ages ago the figure of the Golem was made by a

magician of Thessaly. When the magic word is placed in the amulet on his breast he will live and breathe as long as he wears it." Famulus & Loew are studying and Loew demonstrates the 5-pointed star-shaped amulet and a slip of paper he has readied for "The Word". Taking yet another book, they read: "He who has the Key of Solomon can force Astaroth to reveal the magic word, if he observes a favorable conjunction of the planets."

a behemoth is born

The Golem stands awaiting life.

Loew, wearing his cylindrical Sorcerer's hat, Famulus in fear, crouching beside the Golem. Waving a wand, Loew points in the cardinal directions, then, above the floor he draws an imaginary circle about himself. Fire ignites a magic ring about the sorcerer. He beckons to Famulus who fearfully steps inside the circle. The room grows darker as flames & smoke arise; Famulus is terrified and slips to his knees in the mist. Flitting, dancing balls of fire swirl about their heads. A shifting star appears in Loew's hand opposite the wand. He waves the star & wand, commanding, "ASTAROTH, ASTAROTH, APPEAR, APPEAR—SPEAK THE WORD!"

The face of Astaroth appears behind to Loew's left and moves around before them gleaming with phosphorescence. The demon's bulging eyes and slit-like mouth are horrible—they begin to smoke fiercely and hurricane winds blast the frightened men.

At last, one by one, letters appear from the sullen lips of the dread demon: "A-E-M-A-E-R", and winds blast again with howling force. Loew hurls his cap & star beyond the circle. The face fades from view and in a flash of smoke the fiery circle vanishes. It is over.

Loew lifts Famulus to a chair and shakes him awake. Deliriously happy he exhibits the amulet, then takes pen and arranges the magic letters on the strip of paper: A-E-M-A-E-R.

They hurry to the Golem and Loew folds the magic words into the star-shaped amulet, tucks it into place on the Golem's breast!

In a full length shot, the Golem opens his eyes. Then, cut to extreme close-ups of the Golem's face & Loew's.

The Golem looks all around—wobbles a bit, side to side—walks toward Loew, beside the forge. Now, Loew squats; turn & go back. The Golem pivots, starts back and encounters Famulus. He hurls Loew assistant to the floor, returns to his original position.

Triumphantly, Loew snatches away the amulet and the Golem tips rigidly backward, inanimate, against the stairway.

The Golem at work chopping wood—with the wrong side of the axehead! The Golem moves to the wall.

In his study above, Rabbi Loew observes his creature, with his daughter Miriam. She fears it. He tells her, "This is my new servant, 'Golem'."

We see the Golem followed by Famulus, emerging from Loew's house. A market basket is over the creature's left arm. He starts off in the wrong direction and Famulus motions the true way. As the Golem walks down the street, Famulus is his shadow.

Children run out, cluster and follow them for



Golem #3. From the Franch-Coxon version of 1935.

His heart of stone melts before the face & form of the sleeping beauty.





The carved creation that alchemy turned into a massive living monster.

a while. The elders cringe in fear. The Golem turns a corner arriving at the head of a stone staircase. Many children there leap up & run away. Golem & Famulus descend the stairs, Golem waddling carefully.

The Golem enters an indoor market house, before the terrified proprietor & his wife, fumbles in the basket, produces a paper and holds it for them to read. Famulus has entered behind the Golem and explains, "This is the Rabbi's new servant, he cannot speak nor hear, but he will not harm you. He will come to you each day with a list of articles we need."

Famulus & Golem return home. Greatly perplexed, because he cannot remove the basket from the folded stone arm, Famulus motions the Golem to straighten it. The reaction is so sudden it frightens Famulus but he takes the basket from the outstretched arm.

Famulus becomes fascinated with controlling the creature, takes him to the forge to try to explain how the bellows fans the flame for his alchemy skillet. He points to the ring & chain that

pumps a beam & air to the forge, the creature dumbly works for him and fire roars!

Close-up: Loew's face as he reenters, Golem stalking the forge with vigor; Loew cries: "Halt!" And instructs Famulus to leave Golem alone. "I go today to show the Golem to the Emperor," he instructs. "Stay and guard the house."

Loew reaches the castle. He orders the Golem to wait. Armored guards gather to look the Golem over. Loew approaches the Emperor.

Everyone is horrified as Rabbi Loew signals for Golem to approach. The Golem stalks thru the crowd of dancers to a position in front of Emperor Ludwig.

The Emperor asks Loew, "What manner of miracle will you show us today, strange magician?" Loew gestures grandly. A geyser of smoke erupts about the throne. The ceiling ships. The court panics. The Golem bars the door.

"Save me," cries the Emperor, "and I will pardon your people."

saved by the monster

Loew gestures to the Golem. He positions himself on two fallen beams and reaching upward holds the ceiling; it splits down the middle, leaving a tent-like area above the Emperor's guests, with the mighty Golem supporting the peak.

Loew & Golem return to the laboratory. Loew places a hand on the Golem's shoulder and the creature shows suspicion, followed by anger. When Loew reaches to remove the amulet, the Golem is furious! His eyes glare, his chisel-shaped white teeth gnash with rage and he raises his arms to strike Loew down. At which point, the Rabbi snatches the amulet. The Golem topples upon the floor. Racing beside the statue, Loew's face reflects his great trouble.

Beside the prostrate Golem, Loew studies his book of secrecy. "If you have brought the dead to life through magic, beware of that life. Ashtaroth will demand his creature back. Then the lifeless clay will scorn its master and turn to destroy him and all it meets."

"Your task is finished, Golem," says Loew. "Be clay again, lest the powers of darkness take vengeance." And he raises a hammer to shatter the figure. Only to be withheld by Famulus who arrives, shouting, "Rabbi Jehuda comes to honor you with a joyful gathering at the Synagogue."

Later Famulus discovers Miriam with the hated Florian. He awakens the creature. "There is a stranger who has brought shame upon us," he cries. "Save him!"

The Golem grimaces, strides perilously to Miriam's door. Famulus orders him to pound and Golem rattles the plaster but the door holds. Then Famulus demonstrates a showing rush at the door. When he attempts it, the Golem pushes both fists thru the masonry and walks into the room carrying the door. Miriam swoons in Florian's arms, the Golem seizes her and starts to leave. Florian draws a dagger and breaks the point on the stone man's chest. He is hurled aside and runs out the door. Famulus stays with Miriam and sends Golem after Florian. Before the knight can find the door, the Golem bars his escape, the knight flies up the stairs to the high tower. Crashing against a parapet, broken knife in hand, he watches Golem emerge from the trap-door. There is a struggle on the roof and the Golem hurls the knife to death on the street below.



"The eyes come alive! They click open and glare with fury! The Golem's square chinset whit teeth gnash with rage!"—Oscar G. Estes Jr.

the golem amok

Miriam & Famulus emerge at the opening, too late. The girl cowers in fear but is seized by the Golem and carried downstairs. He places her on the work table. Famulus arrives with fire in his eye. The Golem covers the assault with his head as Famulus leaps in vain. Then the Golem seizes a firebrand from the forge and uses it to keep Famulus away—and sets fire to the house! Grinning idiotically he experiences fire! Famulus has fled. Grabbing the girl by her pigtail, the Golem drags her away.

At the ceremony in the Synagogue, Famulus interrupts with a message for Rabbi Loew, "Your house is in flames—the Golem is raging!" Everyone runs into the street. The Golem stands alone at the far end of the ghetto, dragging Miriam by the hair.

Loew's roof is flames. Crowds milling. A man shouts, "The demon has carried Miriam away—destroying everything in his path!"

Loew's tall astrology tower falls into the fire

with a mighty crash, smothering the flames and burying the corpse of Florian.

Golem places Miriam on a boulder, strides off.

The Golem arrives at the great ghetto gate. He peers thru the warder's door and sees children playing beyond. He tries to push the gate open; the huge bar is in place. He pushes harder and the bar breaks. The gates swing wide. The children are frightened and run. All except one small blonde girl-child. With happiness on his face, Golem confronts the child. She holds up her apple. He ignores it. Her childish hands row across his chest, chance upon the amulet and pull it free of its socket. The Golem shudders, drops the child and topples like a log. He is again turned to stone. The child looks at the tallman, then backs it down to run away.

Back to Loew & the elders, asking, "But where is the Golem?" Elders approach the gate, find many children seated on the Golem, playing. They lift the figure, carry it in procession thru the portal. The gate closes behind them. A Star of David is superimposed, followed by:

hey, fella, don't forget your umbrella when you visit



THE HOUSE THAT DRIPPED BLOOD

on the house

Thirty years ago an unseen horror menaced the frightened occupants of THE HOUSE OF MYSTERY.

In 1945, all in the same year, Basil Rathbone portrayed Sherlock Holmes in HOUSE OF FEAR and Boris Karloff, Lon Chaney Jr., John Carradine, Lionel Atwill, Onslow Stevens & George Zucco were all raised up with mad brain transplants, werewolves, vampire's blood, etc., in



The tooth is Ingrid Pitt is looking to become editor of *Fang Mail*. You've got to admit she has the teeth for it: back teeth. (But who cares what they eat when a vamp like that puts the bite on you?)



This house strikes for itself! (Universal '43.)

HOUSE OF DRACULA & HOUSE OF FRANKENSTEIN.

HOUSE OF HORRORS came next with the late Boris Hutton as the killer called the Creeper.

Then who can forget the "hot" one, HOUSE OF WAX, in 3D in '53 with Vincent Price in his prime.

In '59 Price was back in the ghost business in William Castle's HOUSE ON HAUNTED HILL.

HOUSE OF FRIGHT in 1960 was another of the innumerable remakes of DR. JEKYLL & MR. HYDE, this time with Christopher Lee instead in the classic of Good & Evil.

The HOUSE OF USHER fell like a California earthquake hit it, also in 1960, with Vincent Price going down with the ship, or rather the house.

Three years later a weird group of freaks cursed the inhabitants of THE HOUSE OF THE DAMNED to freak out.

Now—hold onto your heads (Peter Cushing lives his dining the picture)—a new house has moved into the neighborhood and there's a strange thing about it:

No matter how well-to-do its inhabitants may be, sooner or later (and much, sooner) that always-somehow wind-up in the red.

bloch-buster

THE HOUSE THAT DRIPPED BLOOD had a midnight Horrorland premiere that brought out terror-movie cameras as well as the press for ex-

crime of the semi-studied event.

"Queen of Blood" Florence Marly was at the theater with FWA's sister, who was wearing Bela Lugosi's check & ring.

Lugosi's famous co-star in MASK OF THE VAMPIRE, Carroll O'Connor, was seen in the lobby, posing for pictures with Dr. Donald Reed, creator & leader of the Count Dracula Society.

FWA's own photographer of the non-stars, Walt Barthelme, was on hand false on foot, clear & testable.

Only Robert Bloch, the scripter of the serie Jingles, was absent, as he was at home in bed, feeling as bad as M. Valdemar, with a temperature of 103. (And the IRS were hanging around his house, trying to get their temperature back.)

The packed theater enthusiastically applauded the picture at the end of the showing, and here is why.

What the previous audience saw:

episode #1

method for murder

Our week after renting a house in the English countryside, horror film star Paul Henderson (Jon Pertwee) mysteriously disappears. The Detective-Inspector who is called in to investigate (John Remitt) soon discovers that the house has a sinister record of tragic tragedy. We then look the clock 2 years and see:

Horror story writer Charles Hilkey (Denzel Elliott) and his wife Alice leave the old dark house from an agent named... Sloker.

The man who owns the house calls the writer last night and he immediately goes to work with a vengeance. Via his living fingers & smoking lens of the typewriter (the machine constantly dies of cancer from smoking so much) the author creates a new psycho novel about an insane stranger who roams the countryside in search of victims.

Hilkey names the monster Dominick (Tom Adams) and gradually Dominick becomes more & more real to his creator. Ed Hilkey comes to fear that his creation will dominate him altogether.

Fearing that he will be driven out of his mind by the evil monster he has conjured up, Hilkey is driven to seek the aid of a sympathetic psychiatrist in order to try to save his sanity.

The question in the mind of the audience is: Is Dominick the horrifying hallucination of a delirious mind?

Or—

A monster rationalized from the psyche? (Like the original film-killer of FORBIDDEN PLANET.)

At the preview, Bob Bloch's clever script took most of the viewers by surprise.

chiller #2

The second story in THE HOUSE THAT DRIPPED BLOOD is based on "Waxworks" from Hired Tale and features even-popular Peter Cushing in another of his splendid performances. This one particularly hair-raising—or perhaps the proper term is head-losing.



Peter Cushing's eyes almost pop from his head in a moment before he gets his own head chopped off in the Waxworks segment of THE HOUSE THAT DRIPPED BLOOD.

Christopher Lee suffers necromancy at the evil hands of his absent daughter, who is in another part of THE HOUSE THAT DRIPPED BLOOD—sticking a pin into a part of his image.





You're being cultured into a house-warming. (You're expected to bring your own worm body!)

Tenant #2 of The House is Philip Grayson (Peter Cushing), a retired & retiring man.

One day Mr. Grayson visits a small wax museum in the nearby town and is fascinated by the figure of Salome who bears on her plate, of course, the well-known severed head of John the Baptist.

The face of the wax figure bears a strange resemblance to that of a woman once loved both by Philip and his best friend.

An inexplicable compulsion draws Mr. Grayson back again & again to the museum of the dead, always to stare at Salome.

One day his old friend & rival pays him a visit and he too falls under Salome's spell.

Curious as to whom the model could have been, Philip & Rogers inquire of the proprietor, who explains to them that Salome was modelled after his dead wife, after she had paid the penalty for killing his best friend.

In an effort to break the spell, Rogers cuts short his visit with Philip.

But after his friend has left, Philip is drawn

back inexorably to the museum—and there finds Rogers, with Salome.

But Rogers, is no longer a customer of the Wax Museum admiring Salome—he is a part of the tableau! John the Baptist's head is no longer on the platter—it is Rogers'!

Sensing danger, Philip turns to flee but is confronted by the proprietor.

Too late, Philip realizes that it was not Salome but her jealous husband who was the original murderer, and the insane owner of the waxworks adds one more reluctant head to his collection.

Philip's

enter, christopher lee

After the horror-inducing house has been vacated once more, it is leased by a widower, John Raul (Chris Lee).

With Lee is his 8-year-old daughter, played by Chloë Franks, and a governess.

The governess is increasingly concerned by the ruthless behavior of the father toward his deli-



Firsttime on the screen screen in cross-eyed vampire!

cately beautiful child (Lee forbids playmates or even playthings)

But if Lee is seemingly cruel he has his reasons—and his fears

When the governess unassentingly lays the child a doll out of affection, Lee snatches it away and hurls it angrily into the fire. He is afraid of his own child, who reminds him too much of his dead wife—a woman who seems to have been evil incarnate

Lee's action triggers a storm of hatred in his daughter and the force of her dead mother's evil begins to take possession of her. And what better breeding ground than this weird house with its well-stocked library on the supernatural, black magic & witchcraft?

Based on the shuddery story "Sweetie to the Sweet", the episode has a chilling conclusion when a doll representing her father is thrown by the witch-child into the flames of the fireplace

the clock strikes one

The final episode, based on the *Dickens* & *Clayton* "The Clock", is Mark's turn, at his best as Paul Henderson (Pastore), star of horror films who has a genuine interest in the supernatural, is disenchanted with the cape provided him by the Prop Dept. for his new vampire picture and so seeks out a misty old secondhand shop where he finds a cloak more to his liking

The old owner of the establishment makes a peculiar remark after the actor has purchased the cape and left. He says to himself: "Now I can die in peace"

Whenever Henderson dons the garment, it has a strange effect on him. While filming a vampire scene with his leading lady Carla Lind (Ingrid Pitt, the new "vamp"), he loses control of his teeth and sinks them too far in her throat

And is reluctant to finish the scene

Later, at the stroke of midnight, Henderson suddenly finds himself equipped with fangs and floating toward the ceiling!

Reading in the newspaper that both the shop & its owner have been destroyed by fire, Henderson realizes that the old man was more than he seemed on the surface: he was not a simple tradesman but a victim of the curse of "Transylvanians!" His bloodiest was transferred to the cloak and thence to Henderson

When Carla appropriates the cursed cape, there is a terrifying climax that cowed Countess Mara herself (Carol Reed) to let out a whoop as the previous theater as her famous flying scene from *MARK OF THE VAMPIRE* was repeated in reverse (floor to balcony)

The Clock is a real killer—in both senses of the word

And *THE HOUSE THAT DRIPPED BLOOD* is the best from Bloch since he created that immortal character, Jack the Dripper

FRIGHT FILMS

REGULAR 8 & SUPER 8

FRANKENSTEIN MEETS THE WOLFMAN



When the Capetown Creature is released, he is forced to make the Wolfman's monster. And he has plenty to show for his efforts in the latter's wolf-like behavior. The fight between the monster and the wolf is a scene of horror. **Frankenstein Meets the Wolfman** (Cinema 4, Warner, 1942) (Reg. 8) \$2.95 (S. 8) \$1.95

DOOM OF DRACULA



Bela Lugosi's vampire is a mad and evil creature. He is the master of Carol, Dracula's bride. The vampire's dark and evil nature is a scene of horror. **Doom of Dracula** (Cinema 4, Warner, 1942) (Reg. 8) \$2.95 (S. 8) \$1.95

THE INVISIBLE MAN



This year's original horror picture featuring H. G. Wells' classic story. The Invisible Man is a scene of horror. **The Invisible Man** (Cinema 4, Warner, 1942) (Reg. 8) \$2.95 (S. 8) \$1.95

HOUSE OF FRANKENSTEIN



When the Capetown Creature is released, he is forced to make the Wolfman's monster. And he has plenty to show for his efforts in the latter's wolf-like behavior. The fight between the monster and the wolf is a scene of horror. **House of Frankenstein** (Cinema 4, Warner, 1942) (Reg. 8) \$2.95 (S. 8) \$1.95

DESTROY ALL MONSTERS



All the monsters are in a fight with the monster. The fight is a scene of horror. **Destroy All Monsters** (Cinema 4, Warner, 1942) (Reg. 8) \$2.95 (S. 8) \$1.95

THE MUMMY'S GHOST



When the mummy is released, he is forced to make the Wolfman's monster. And he has plenty to show for his efforts in the latter's wolf-like behavior. The fight between the monster and the wolf is a scene of horror. **The Mummy's Ghost** (Cinema 4, Warner, 1942) (Reg. 8) \$2.95 (S. 8) \$1.95

FRANKENSTEIN'S NEW BRAIN



The Capetown Creature is released, he is forced to make the Wolfman's monster. And he has plenty to show for his efforts in the latter's wolf-like behavior. The fight between the monster and the wolf is a scene of horror. **Frankenstein's New Brain** (Cinema 4, Warner, 1942) (Reg. 8) \$2.95 (S. 8) \$1.95

I WAS A TEENAGE WEREWOLF



One of the most popular monster movies of all time. The fight is a scene of horror. **I Was a Teenage Werewolf** (Cinema 4, Warner, 1942) (Reg. 8) \$2.95 (S. 8) \$1.95

THE TRIAL OF FRANKENSTEIN



The Capetown Creature is released, he is forced to make the Wolfman's monster. And he has plenty to show for his efforts in the latter's wolf-like behavior. The fight between the monster and the wolf is a scene of horror. **The Trial of Frankenstein** (Cinema 4, Warner, 1942) (Reg. 8) \$2.95 (S. 8) \$1.95

RETURN OF DRACULA



When the Capetown Creature is released, he is forced to make the Wolfman's monster. And he has plenty to show for his efforts in the latter's wolf-like behavior. The fight between the monster and the wolf is a scene of horror. **Return of Dracula** (Cinema 4, Warner, 1942) (Reg. 8) \$2.95 (S. 8) \$1.95

MAN-MADE MONSTER



When the Capetown Creature is released, he is forced to make the Wolfman's monster. And he has plenty to show for his efforts in the latter's wolf-like behavior. The fight between the monster and the wolf is a scene of horror. **Man-Made Monster** (Cinema 4, Warner, 1942) (Reg. 8) \$2.95 (S. 8) \$1.95

TROG



The Trog is a prehistoric man who is released, he is forced to make the Wolfman's monster. And he has plenty to show for his efforts in the latter's wolf-like behavior. The fight between the monster and the wolf is a scene of horror. **Trog** (Cinema 4, Warner, 1942) (Reg. 8) \$2.95 (S. 8) \$1.95

TASTE THE BLOOD OF DRACULA



When the Capetown Creature is released, he is forced to make the Wolfman's monster. And he has plenty to show for his efforts in the latter's wolf-like behavior. The fight between the monster and the wolf is a scene of horror. **Taste the Blood of Dracula** (Cinema 4, Warner, 1942) (Reg. 8) \$2.95 (S. 8) \$1.95

IT CONQUERED THE WORLD



When the Capetown Creature is released, he is forced to make the Wolfman's monster. And he has plenty to show for his efforts in the latter's wolf-like behavior. The fight between the monster and the wolf is a scene of horror. **It Conquered the World** (Cinema 4, Warner, 1942) (Reg. 8) \$2.95 (S. 8) \$1.95

THE BEAST WITH FIVE FINGERS



When the Capetown Creature is released, he is forced to make the Wolfman's monster. And he has plenty to show for his efforts in the latter's wolf-like behavior. The fight between the monster and the wolf is a scene of horror. **The Beast with Five Fingers** (Cinema 4, Warner, 1942) (Reg. 8) \$2.95 (S. 8) \$1.95

THE RETURN OF FRANKENSTEIN

because you asked for it, the results of more research on the frankenstein of 1910

FRANKENSTEIN is considered by nearly all readers of fiction the most harrowing tale that has ever been placed in the field of literature, but strange to say it was created in the spirit of amusement. Lord Byron, Mr. and Mrs. Shelley and one other author, whose names we do not know, were sitting at Geneva, and in con-

der to pass away the time each in turn agreed to write a story of some gruesome and ghastly subject. Of the four they were writer Mrs. Shelley's alone remained to be handed down as a work of art. The creation of the Frankenstein monster slowly grew in Mrs. Shelley's mind, possibly much the same as it developed in the character of Frankenstein himself. As a story that reaches the climax of horror and weird suggestion this work stands alone.

In making the film the Edison Company has carefully tried to eliminate all the actually repulsive situations and to concentrate its endeavors upon the psychic and psychological problems that are to be found in this weird tale. Wherever, therefore, the film differs from the original story it is purely with the idea of eliminating what would be repulsive to a moving picture audience.

The Story of Frankenstein as depicted in the film runs as follows:

Frankenstein, a young student, is seen bidding his sweetheart and father goodbye, as he is leaving home to enter a college in order to study the sciences. Shortly after his arrival at college he becomes absorbed in the mysteries of life and death to the extent of forgetting practically everything else. His great ambition is to create a human being, and finally one night his dream is realized. He is convinced that he has found a way to create the most perfect human being that the world has ever seen. We see his experimental commencement and the development of it. To Frankenstein's horror, instead of creating a marvel of physical beauty and grace, there is unfolded before his eyes and before the audience an awful, ghastly, ghastly monster. As he realizes what he has done Frankenstein rushes from the room, only to have the misshapen monster peer at him through the curtains of his bed. He falls fainting to the floor, where he is found

by his servant, who revives him.

After a few weeks illness he returns home, a broken, weary man, but under the loving care of father and sweetheart he regains his health and strength and begins to take a less marked view of him. In other words, the story of the film brings out the fact that the creation of the monster was only possible because Frankenstein had allowed his mind and soul to be overgrown by evil and unnatural thoughts. His marriage is seen to take place that one evening, while sitting in his library. As chance to glance in the mirror before him and sees the reflection of the monster which has just opened the door of his room. All the terror of the past comes over him and, fearing that his sweetheart would learn the truth he had the monster conceal himself behind the curtain while he hurriedly undresses his sweetheart, who then comes in, to stay only a moment. Then follows a strong, dramatic scene. The monster, who is following his creator with the devotion of a dog, is intensely jealous of anyone else. He snatches from Frankenstein's coat the rose which his sweetheart has given him, and in the struggle throws Frankenstein on the floor. Here the monster looks up and for the first time catches in his own reflection in the mirror. Appalled and horrified at his own image he flies in terror from the room. Not being able, however, to live apart from his creator, he again comes to the house on the wedding night and, searching for the scene of his jealousy, goes into the bride's room. Frankenstein coming into the main room hears a shriek of terror, which is followed a moment after by his bride rushing in and falling in a faint at his feet. The monster then enters and after overpowering Frankenstein's feeble efforts by a slight over-use of his gigantic strength leaves the room.

Here comes the point which we have endeavored to bring out, namely, that when Frankenstein's love for his bride should have obtained full strength and freedom from fearfully it will have such an effect upon his mind that the monster cannot exist. The real monster fades away, leaving only the image in the mirror. A moment later Frankenstein enters. As he stands directly before the mirror we are enabled to see the image of the monster reflected on Frankenstein's own. Gradually, however, under the effect of love and his better nature, the monster's image fades and Frankenstein sees himself in his young manhood in the mirror. His bride joins him, and the film ends with their embrace. Frankenstein's mind now being relieved of the evil horror and night

From the pages of the March 15, 1910 issue of the Edison Kinetograph, describing the first Frankenstein motion picture...



GODZILLA vs. THE SMOG MONSTER

...and the world holds its breath!

hedorah the horrid

It had to happen.

One day the smog got so thick it congealed. Into an amorphous mass. Writhing. Lining? And revealed was the sentient gas-horror known as:

Hedorah!

Born of the gaseous bubbles & scum of the foul water of Suruga Bay, in far away Japan.

Pollution's hideous spawn that threatens to doom the world to a death of poisonous choking.

helpless before hedorah

With deadly breath & venomous blood, it slithers across the land.

A poisoned slime in its wake.

A trembling world in its path!

It crawls!

It swims!

It flies!

And, wherever it appears without warning, it leaves a trail of destruction & death behind.



The Smog Monster menaces a polluting plant in a large Japanese city.



Young scientist, Flunked Ken Yano examines rapids being used for experiments in the hope of finding a solution to the problem of the **Smog Monster**.

The climactic clash between old-fossilized Godzilla and new monster Madarah. Madarah is the mol-
descent Smog Monster. Which will win out?



in the beginning...

Suruga.

Coastal city of Japan.

The inhabitants of this quiet industrial town go peacefully about their daily activities.

In Suruga, nothing unusual ever happens.

From tall chimneys, billows of black smoke belch forth foul vapors.

The town is blanketed with a man-made cloud of dirty soot.

What of it?

There are many places like it in Europe

in the USA.

Isn't blue skies a fairy tale anyway?

Wan't man meant to eventually wear a gas mask?

Apparently a lot of senators & congressmen & industrialists & plant owners think so. And they ought to know!

So...in Suruga life goes on.

The contaminated atmosphere strikes fear to the heart of the automaton...and certainly can do weak & diseased hearts no good.

Very likely it all contributes to cancer.

Suruga. Sample city of the Age of Smog. Its cell-smelling rivers draining into its harbor, a harbor that is a vast sewer atop whose vile waters float the waste products of unceasing industry.

Vast islands of rotting debris.

And one day Nature has had enough.

the revolt of the elements

Nature sickens at the desecrations of mankind.

Unknown to the citizens of Suruga, the sea of waste matter undergoes chemical changes.

The bay of Suruga becomes a vast incubator for a new form of life, a horrible creature born of contamination and growing ever more deadly by the hour.

Sick & tired of man's violation of the good green Earth, Nature at last revolts.

Strikes back.

Creates a new & powerful life-form, one which possibly may prove invincible!

For surely you can't gas a gas monster!

Bullets would only go right thru it.

Well...time will tell.

the strange specimen

Meet Dr. Yano.

Marine Biologist.

He conducts experiments with fish & other forms of sea life.

He has discovered a new disease in the local fish of Suruga and his experiments are greatly aided one day when a fisherman brings him a strange specimen.

The specimen is tadpole-shaped, like the pre-form of a future frog.

But this is no frog-to-be but the forerunner of something—

Awful!

dr. yano's discovery

The biologist subjects the peculiar specimen to various tests.



Next to the ever-growing Smog Monster, Godzilla looks like a baby. But, watch out—"super baby" peeks a powerful wallog!

*And discovers something alarming:
Small pieces of the tadpole-like organism cover
to life in the polluted water.*

*Dr. Yano decides a closer inspection is called for.
He acquires probes diving gear.*

*Accompanied by his adventurous son Ken, Dr.
Yano heads for a rocky shore.
The young boy innocently amuses himself by play-*

*ing among the rocks while his father dives into the
water.*

*Little do father or son realize the hideous fate in
store for the biogreat. But—*

*Suddenly something virtually incomprehensible
surges out of the water of Suruga.*

A blob!

A monstrous blob!

A monstrous red-eyed blob!



Background of the Behemoth! Godzilla & Rodan meet for the fight to the finish.

disaster in the depths

Ken can't believe his bulging eyes
He screams.
But there is no one near to hear
And his father is somewhere beneath the bay.
His father! Suddenly Ken is less concerned for
his own safety than that of his parent.
The sea beast, having surfaced and scared the
boy half to death, sinks again beneath the waves
and there—unfortunately—it encounters the father.
Poor Dr. Yano!

Face to—face!—with a mutation of the depths
A mutation incomprehensible
And super acidic.
He is brushed by its huge amorphous mass and
lets out a scream—unheard, for he is under water
and the scream only expresses itself in a burst of
bubbles—as his face feels as tho it were on fire.
Dr. Yano surfaces and then his son screams
For his dad's face—his face—it's—oh, good lord—

it's covered with acid burns!
Deep acid burns!
He'll be scared for the rest of his life—

threat of the monster

Ken & Dr. Yano have confronted the monster.
They are the first to know of its terrifying existence.
But soon all Saraga knows of the monster for it
bursts upon the populace in a dramatic attack on
two sailing vessels in the harbor.
The vessels are destroyed and—
The people panic
With good reason.
Photos of the creature are taken by men bold
enough to get close to it and it is revealed to be a
giant mass of—
Sludge.
An animated MASS of sludge!



Don't know why it should be as destructive of the automobiles—after all, they with their noxious vapors helped create it! Nevertheless, Frankenstein-like, Hedorah turns on its creators and wrecks havoc in streets of Japanese city.

hungry hedorah

Hedorah it is named, this beast born of the son by an outraged Nature.

And, sharing an attribute with all newborns, it is hungry.

Perpetually.

And what do you think constitutes food for it?

Right: it thrives on foul fumes!

The stink smoke pouring from the factories is an mother's milk to Hedorah!

Instinctively the great gaseous mass heads toward the industrial complexes whose tail chimneys are busily belching out its black... food.

ghastly growth

In no time at all Hedorah has reared up 300 feet into the air!

At a height of 300 feet its gaseous mass has semi-solidified into a gelatinous mass.

And, in the process of development, it has learned to fly!

No longer land-bound, it can soar thru the air like a venomous vulture, seeking out ever more & more life-giving smogstacks.

In America it would be a job for Superman.

In Japan, of course, their only hope is their demonstrated monster savour—

GOOZILLA!

godzilla vs. hedorah

As the picture progresses to its breathtaking climax, you will see:

—A brave boy fight the Smog Monster with only a knife.

—Horror from the heights as a helicopter pilot swoops down over Hedorah.

—Godzilla's deadly ray in action.

—The culminating battle from Tokyo to the foot of Mt. Fuji.

If somebody doesn't get busy and conquer smog, for A.D. of us it may soon be

THESE WERE THEIR LIVES

Formerly unknown episodes in the unearthly existences of Famous Monsters

LITTER TO A WEREWOLF

BY N. VAZAU WIRLUP

Graceland University
Troy, Iowa
April 28

Dear Dad,

Am finally finding time to write you after a hectic week of schoolwork and getting used to classes and the campus. I'm sure I'll enjoy my studies, especially Classic Mythology under Prof. Van Hebing, Basic Muscology with I. M. Wurtup and Vertebrate A.I. with lectures and demonstrations by a new member of the faculty, a Dr. Frankenstein.

I see Lupa and Wolfgang most every night. I sure enjoy my sister being a sophomore and brother a senior. I read Walter's new paper on Abnormal Psychology—"My Father Muddled with Things Man Was Meant to Leave Alone"—and it sure made me extraordinarily proud of him.

The Cerynthians are wonderfully weirded monsters, the peasants hereabouts delightfully superstitious. It's always so satisfying to have people really believe in you, and altogether I feel as during 4 years of study he ahead of me.

Just one thing disturbs me. I sensed it almost immediately when I got together with you and Walter. We seem to be sort of—apart—from the others. Different, like some sort of reaction you told me you and your old friend (conceivably) experienced when you were students at Michigan U.

I learned Lupa can't bebeamed in any anxiety and I noticed Walter can't wearing any hat pin. One time when she wasn't around, Walter chided me so that we Tarkens aren't exactly top dog on the campus. It made me want to howl. All the way back to my pad there was a big lump in my throat, like the first time when I was 12 years old and had that terrible night-mare—your remember, the time that neighborhood lady Howard, that boy with the high blood-pressure, was mysteriously strangled by a growler in broad moonlight.

I never did quite understand, dad, your reasons for having us change our family name. Am I old enough to know now? I suspect it had something to do with your brother. I remember Aunt Bathsheba died under unpleasant circumstances and I heard you and mom weeping once about Uncle Lupo and his changeable ways. I remember mother saying something like, "That Lupo Bathsheba sure is in the dog house now!"

We Tarkens seem to have a reputation around here for "putting on the dog," being too "snooty." Our nearby associates don't seem to appreciate the way you and mom set the example of the way for us to well show our feed. One smart aleck told me some powdered verbiage was instant coffee and naturally I was doubly sick after one up.



I hate to say this, dad, but sometimes I feel like my anxiety is almost a curse!

Affectionately, your son,
Larry Tarkus Jr.

P.S. This afternoon in Gym Class some disturbing things happened. During a basketball game one of the hot boys, and during a soccer game one of the cheerleaders, and during a football game a couple of the cheerleaders—all made cracks about me and my brother and sister.

Dad, I think I've finally figured out why we've been scratched off everybody's popularity list, why they treat Walter and me like Common Ales and make us listen about their dislike of Lupa. They have penetrated our disguises, they know that our tale is worse than our bark.

I am proud of our lycanthropic heritage, the great blood that flows thru our veins. But it is a lonely thing to be more offshoot when your father is King. A veritable curia.

Behind our lucky tails they call us The Curs of The Werewolf!

"HOLLYWOOD'S GHOST MAKE-UP MAN!"



THE MEN BEHIND THE MONSTERS

HOLLYWOOD'S GHOST MAKE-UP MAN is very much alive!

We're talking about the versatile JOHN CHAMBERS, who earned his title of "Ghost" for the many make-ups he's created for other make-up men and department heads of the major film & television studios in Hollywood.

Universal, MGM, Columbia, Paramount; these are a few of the studios which have employed the spooky services of "Mr. Ghost."

Chambers originally built artificial faces of the human body for the United States Army and Veteran's Administration, which, he claims, was his "basic training" for the work he now does. (That's ONE way to get into the make-up profession!)

After his stint with the army, John Chambers made the hopeful trip to Hollywood "to be discovered" and NBC television studios was his first employer.

While at NBC, Chambers worked his way to the head of the NBC make-up department, then went on to other major projects with the motion picture industry.

His creations include the Martians in the Three Stooges' film IN ORBIT, likenesses for THE HUMAN DUPLICATORS, and Thriller and Outer Limits make-ups of fantasy and horror.

In "The Sixth Finger" episode of Outer Limits John created a series of transformations for actor David McCallum. According to Chambers, each phase of the transformation was modelled in clay over life masks of the actor. Actual modelling time was ap-



Edges of appliance blended, so that all bone work is now smoothed on appliance mask.



Highlights & shadows are applied to the appliance by Hollywood "Ghost" artist CHAMBERS. Note use of small teasing sponge.

proximately 24 hours per head phase.

When the modelling had been completed, individual molds were made for each phase. (Incidentally, John Chambers makes all of his own molds.)

When the molds are ready, a special foam rubber formula (a secret mix which Chambers originated) is poured into the molds and cured in an oven for 24 hours. The result is a flesh-like material which will give with each expression of the actor's

face, allowing complete facial freedom.

But now the real work begins! Such an intricate foam "appliance" takes nearly 3 hours to apply to the actor's face.

First, the appliance is set in place. Then the loose edges are fastened down with spirit gum (a type of theatrical adhesive). The edges are blended carefully with a solvent, and raw latex rubber is applied to cover the edges completed (this is done around the neck area, mouth,



Grease paint is carefully applied for emphasis of highlights as John turns a little Chambers music to keep tedious work from becoming humdrum.

by
Verne Langdon



Final touch is applied to Outer Limits head by JOHN CHAMBERS. Model Denny Smith is a little tired after nearly 3 hours of being given the big head!

The Outer Limits' "brain" of the future as re-created for FAMOUS MONSTERS by Hollywood's great JOHN CHAMBERS!



eyes & nose). For the *Outer Limits* episode, actor McCallum had to report to make-up every morning at 4:30! This was necessary in order to be ready for the shooting of his scenes as the creature.

Chambers uses a special castor oil base make-up to cover the foam rubber appliances, then regular grease paint for highlights. Of course constant re-touching is necessary during the shooting session as heat builds up from the lighting, closeness of the appliance, etc. The blended edges often "lift" from the perspiration of an actor and the entire procedure may have to be repeated if repairs are not possible.

If the schedule demands, an actor may have to wear appliance make-up for a full day; the make-up man must be with the actor at all times for repairs.

As was the case with David McCallum, the actor had to undergo the grueling make-up for 6 entire days! A real superman—despite the physical torture they couldn't make him say "uncle!"

However, Chambers explains that not all appliance make-ups are as intricate as the McCallum job. Sometimes he creates nose tips, eye tabs (Oriental eye lids), pouches under the eyes, chin pieces, or pointed ears. However, the same basic principles are used in the creation of these smaller appliances. And, likewise, the special castor oil base make-up is used for covering.

John Chambers is a member in good standing of the Society of Make-up Artists (S.M.A.), which is a testimony of his skills. The S.M.A. is a select group of Hollywood's top make-up men who, like Chambers, have earned the great privilege of belonging to the organization.

"Cosmetic Prostheticist" is the title given Chambers while he was in service for the U.S. Army but Hollywood's finest make-up men call him TALENTED! There is no question that John Chambers is one of the GREAT men behind the monsters!

STAR WARS BEACH TOWELS



TWO BOBAs BEACH TOWEL 1. Two sets of the beach with Boba Fett and his son. Beach squares printed in full color on 100% cotton towel. Background: Desert. Increased towel measures. 20" WIDE. #20052/24.95



DARTH VADER BEACH TOWEL This features 100% cotton 40" wide. Increased Beach towel square. Darth Vader's image surrounded by all leading lights and Star Wars logo. Full color. #20051/24.95

NEW! NEW! NEW!

STAR WARS

GOODIES!

STAR WARS TOOTH-BRUSH



TOOTH-BRUSH
Toothbrush with Star Wars logo. Increased towel measures. 20" WIDE. #20052/24.95

STAR WARS IRON-ONS



STAR WARS IRON-ONS Iron-ons featuring the most mysterious color in the Empire. The powerful force that captures the heart of every Star Wars fan. #20053/24.95



STAR WARS IRON-ONS Iron-ons featuring the most powerful force that captures the heart of every Star Wars fan. #20054/24.95



STAR WARS IRON-ONS Iron-ons featuring the most powerful force that captures the heart of every Star Wars fan. #20055/24.95

STAR WARS SLEEPING BAG



STAR WARS SLEEPING BAG Sleeping bag with Star Wars logo. Increased towel measures. 20" WIDE. #20056/24.95

STAR WARS PILLOW CASE



STAR WARS PILLOW CASE Pillow case with Star Wars logo. Increased towel measures. 20" WIDE. #20057/24.95

STAR WARS CANTINA POSTER



STAR WARS CANTINA POSTER Poster featuring the most powerful force that captures the heart of every Star Wars fan. Increased towel measures. 20" WIDE. #20058/24.95

STAR WARS BLANKET

STAR WARS BLANKET Blanket featuring the most powerful force that captures the heart of every Star Wars fan. Increased towel measures. 20" WIDE. #20059/24.95

YOU AXED FOR IT!

To avoid any cutting remarks, the old Shock Doc slipped out of his thread long enough to do a little work to try to please the creepy crowd. If you want to keep him busy, send your requests (on a postcard only) to Shock Doc, c/o FAMOUS MONSTERS, Warren Pub. Co., 143 E. 32 St., NYC 10016.

Lionel Atwill does his thing (the Mad Doc bit) again for such fee (moo/moo, fee/fee) of his headish performances as JONATHAN WELLES, LEONORE WELTMAN, CORA TAYLOR, ED WAYNES, LEONARD THORPE, EARL JONES and EARTY JONES. From ATOMIC MONSTER, re-release title of Universal's MAN-MADE MONSTER OF 1941.





And last but far from least it's KARLOFF (as Mori) and BATHURNE from the original 1931 *TOWER OF LONDON* (Universal). This unique shot shown for JOHN KORB, HARRY CURTIS, SAMSON DUBNER, CORLANDT HULL, CHAS. HIGHAM, BERTHA GORDON, JOHN BAXTER and TOM, DICK & LARRY LASSEN.

AN UNSPEAKABLE HORROR...

*Destroying...
Terrifying!*

AMERICAN
RELEASING CORP.
Presents

THE BEAST WITH
1,000,000 EYES!

Presented by WIDE SCREEN - TERROR-SCOPE

with PAUL BIRCH · DONA COLE · LORNA THAYER
and the BEAST

A LEE RAYNE Production · Produced by NED STANAGEY · A FRED GOYI Presentation

© 1955 LEE RAYNE

THE BEAST WITH 1,000,000 EYES (1955) only has eyes for ROBERT QUINE, ALADRA SEPTIMA, CLINTON CONSTANTINESCU, HENDRIK DANL JUVE, ROMAN FREDERICK STARZEL, MUELL PEASLEY WRIGHT, CHARLES WILLARD DIPPIN & BICK TOOKER.



THE ADDAMS FAMILY turns out in full force for PENNY JONES, JERRY JOHNSON, LINDSEY GRAVES, MARTIN BARNES, FRID & TED SATLOR, MITZI MELTZER & JOHN BOWLES.



Things are looking black for **BARBARA STEELE** in **BLACK SUNDAY** but will be looking up, we feel, for **DANNY DE LAIT**, **LUIS GASCA**, **TOM FROST** & **JENNY MARTINE**.



The victim's flounders in **THE DEVIL'S OWN** (20th-Farlocks, 1966) for **REINDA BELLERMAN**, **NATE HOLT**, **TED GORDON**, **HARRY & JO WILSON**, **SUZANNE SMITH**, **RETT TOURIST** & **GERALD HEWITT**.

STAR WARS CHARM BRACELET



STAR WARS CHARM BRACELET

The new Super Heroes and other popular items from Star Wars make their way into the charm bracelet family in its latest incarnation. This bracelet features a circular charm with a portrait of Yoda. The bracelet is made of gold and is available in 14K gold or 18K gold. The bracelet is made of gold and is available in 14K gold or 18K gold. The bracelet is made of gold and is available in 14K gold or 18K gold.

STAR WARES

R2D2 & C3PO WATCH



STAR WARS WATCHES are a great way to show your love for the Star Wars franchise. This watch features a circular face with a portrait of R2D2. The watch is made of gold and is available in 14K gold or 18K gold. The watch is made of gold and is available in 14K gold or 18K gold. The watch is made of gold and is available in 14K gold or 18K gold.



DARTH VADER WATCH

STAR WARS WATCHES are a great way to show your love for the Star Wars franchise. This watch features a circular face with a portrait of Darth Vader. The watch is made of gold and is available in 14K gold or 18K gold. The watch is made of gold and is available in 14K gold or 18K gold. The watch is made of gold and is available in 14K gold or 18K gold.

DARTH VADER EARRINGS



STAR WARS EARRINGS are a great way to show your love for the Star Wars franchise. These earrings feature a circular face with a portrait of Darth Vader. The earrings are made of gold and are available in 14K gold or 18K gold. The earrings are made of gold and are available in 14K gold or 18K gold. The earrings are made of gold and are available in 14K gold or 18K gold.

SPECTACULAR STAR WARS STICK PINS



STAR WARS STICK PINS are a great way to show your love for the Star Wars franchise. This stick pin features a portrait of Yoda. The stick pin is made of gold and is available in 14K gold or 18K gold. The stick pin is made of gold and is available in 14K gold or 18K gold. The stick pin is made of gold and is available in 14K gold or 18K gold.



STAR WARS STICK PINS are a great way to show your love for the Star Wars franchise. This stick pin features a portrait of R2D2. The stick pin is made of gold and is available in 14K gold or 18K gold. The stick pin is made of gold and is available in 14K gold or 18K gold. The stick pin is made of gold and is available in 14K gold or 18K gold.



STAR WARS STICK PINS are a great way to show your love for the Star Wars franchise. This stick pin features a portrait of Darth Vader. The stick pin is made of gold and is available in 14K gold or 18K gold. The stick pin is made of gold and is available in 14K gold or 18K gold. The stick pin is made of gold and is available in 14K gold or 18K gold.

R2D2 EARRINGS



STAR WARS EARRINGS are a great way to show your love for the Star Wars franchise. These earrings feature a circular face with a portrait of R2D2. The earrings are made of gold and are available in 14K gold or 18K gold. The earrings are made of gold and are available in 14K gold or 18K gold. The earrings are made of gold and are available in 14K gold or 18K gold.

C3PO EARRINGS



STAR WARS EARRINGS are a great way to show your love for the Star Wars franchise. These earrings feature a circular face with a portrait of C3PO. The earrings are made of gold and are available in 14K gold or 18K gold. The earrings are made of gold and are available in 14K gold or 18K gold. The earrings are made of gold and are available in 14K gold or 18K gold.

CHILWAACCA PENDANT & CHAIN



STAR WARS PENDANTS & CHAINS are a great way to show your love for the Star Wars franchise. This pendant features a portrait of Chilwaacca. The pendant is made of gold and is available in 14K gold or 18K gold. The pendant is made of gold and is available in 14K gold or 18K gold. The pendant is made of gold and is available in 14K gold or 18K gold.

R2D2 PENDANT & CHAIN



STAR WARS PENDANTS & CHAINS are a great way to show your love for the Star Wars franchise. This pendant features a portrait of R2D2. The pendant is made of gold and is available in 14K gold or 18K gold. The pendant is made of gold and is available in 14K gold or 18K gold. The pendant is made of gold and is available in 14K gold or 18K gold.



SPACESHIP CHAIN & PENDANT

STAR WARS PENDANTS & CHAINS are a great way to show your love for the Star Wars franchise. This pendant features a spaceship. The pendant is made of gold and is available in 14K gold or 18K gold. The pendant is made of gold and is available in 14K gold or 18K gold. The pendant is made of gold and is available in 14K gold or 18K gold.



DARTH VADER PENDANT & CHAIN

STAR WARS PENDANTS & CHAINS are a great way to show your love for the Star Wars franchise. This pendant features a portrait of Darth Vader. The pendant is made of gold and is available in 14K gold or 18K gold. The pendant is made of gold and is available in 14K gold or 18K gold. The pendant is made of gold and is available in 14K gold or 18K gold.



C3PO PENDANT & CHAIN

STAR WARS PENDANTS & CHAINS are a great way to show your love for the Star Wars franchise. This pendant features a portrait of C3PO. The pendant is made of gold and is available in 14K gold or 18K gold. The pendant is made of gold and is available in 14K gold or 18K gold. The pendant is made of gold and is available in 14K gold or 18K gold.

STAR WARS BELT BUCKLES



STAR WARS BELT BUCKLES are a great way to show your love for the Star Wars franchise. This belt buckle features a portrait of Yoda. The belt buckle is made of gold and is available in 14K gold or 18K gold. The belt buckle is made of gold and is available in 14K gold or 18K gold. The belt buckle is made of gold and is available in 14K gold or 18K gold.



STAR WARS BELT BUCKLES are a great way to show your love for the Star Wars franchise. This belt buckle features the Star Wars logo. The belt buckle is made of gold and is available in 14K gold or 18K gold. The belt buckle is made of gold and is available in 14K gold or 18K gold. The belt buckle is made of gold and is available in 14K gold or 18K gold.



STAR WARS BELT BUCKLES are a great way to show your love for the Star Wars franchise. This belt buckle features a spaceship. The belt buckle is made of gold and is available in 14K gold or 18K gold. The belt buckle is made of gold and is available in 14K gold or 18K gold. The belt buckle is made of gold and is available in 14K gold or 18K gold.



STAR WARS BELT BUCKLES are a great way to show your love for the Star Wars franchise. This belt buckle features portraits of R2D2 and C3PO. The belt buckle is made of gold and is available in 14K gold or 18K gold. The belt buckle is made of gold and is available in 14K gold or 18K gold. The belt buckle is made of gold and is available in 14K gold or 18K gold.

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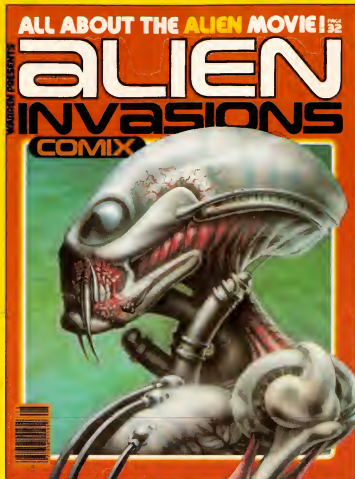
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